

# AC/DC





# Highway To Hell

Ronald Scott/Angus Young/Malcolm Young

**Rhythm figure 1**

**end Rhythm figure 1**

**with Rhythm figure 1 (4 times)**

**D D/F# G**

Liv - in' eas - y,  
No — stop signs,

**D D/F# G**

liv - in' free,  
speed lim - it;

**D D/F# G**

Sea - son tick - et on a  
No - bod - y's gon - na

**D D/F# G**

one way ride. —  
slow me down. —

**D D/F# G**

Ask - in' noth - in',  
Like a wheel,

**D D/F# G**

leave me be.  
gon - na spin it.

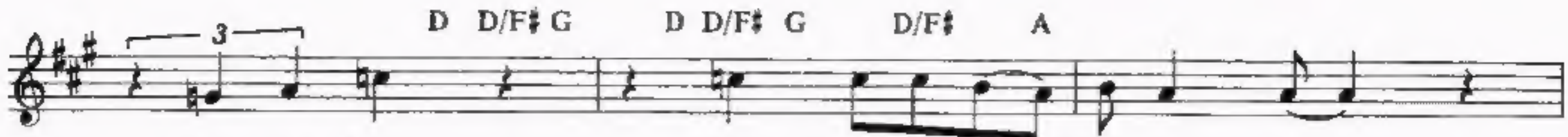
**D D/F# G**


Tak - in' ev - 'ry - thin' in my stride. —  
No - bod - y's gon - na mess me a - round.

**D D/F# G**

Don't need rea - son,  
Hey, Sa - tan,



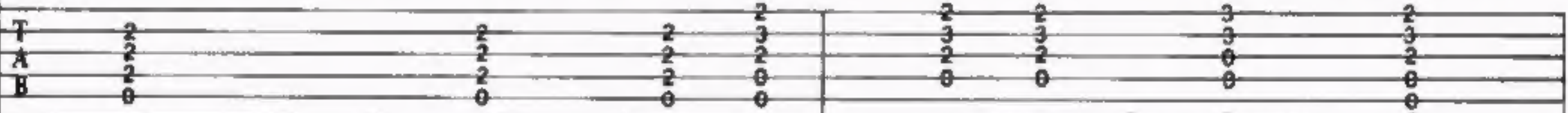

  
 don't need rhyme. Ain't noth-in' I'd rath-er do.
   
 pay'n' my dues, play-in' in a rock-in' band.
   
 D D/F# G D D/F# G D D/F# G D/F# E5


  
 Go in' down, par-ty time... My friends are gon-na
   
 Hey, mom-ma, look at me... I'm on my way to the



  
 be there too. I'm on the
   
 prom-ised land.


  
 high way to hell, on the

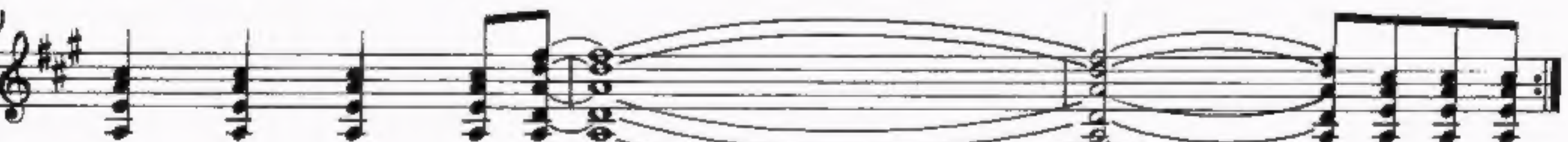

  
 Rhythm figure 2 (lead guitar ad lib on D.S.) end Rhythm figure 2

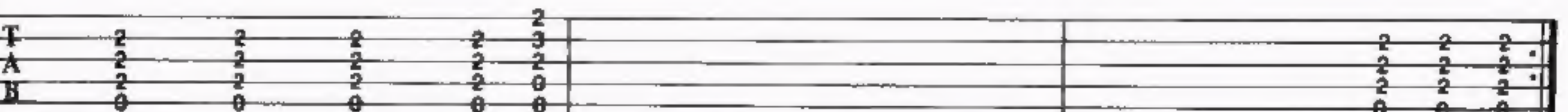


with Rhythm figure 2 (2 times)
   
 A D/A G D/F# A D/A G D/F#


  
 high way to hell, I'm on the high way to hell, I'm on the


  
 high way to hell.





To Coda I

To Coda II



2. Dsus/A D/A

Mm. Don't stop me!

T  
A  
B

D/A Dsus/A D/A Dsus/A D/A Guitar solo

with Rhythm figure 2 (4 times)

T  
A  
B

T  
A  
B

*D.S. al Coda 1*

I'm on the

*hold bend*

T  
A  
B



## Coda I

D.S.<sup>al</sup> Coda II  $\text{D/A}$ 

high - way to...

(12) (5)

## Coda II

high - way to hell — And I'm go - in' down — all the way —

Free time

D/A

## A

on the high - way to hell. —

tr 12 (16)



## You Shook Me All Night Long

Angus Young/Malcolm Young/Brian Johnson

[illegible]

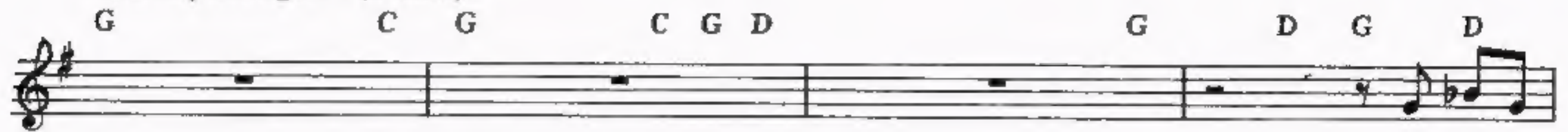
The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second system continues the melody, featuring a 'let ring' instruction with a dashed line. The third system shows the vocal melody continuing, also with a 'let ring' instruction. Below the vocal melody, the guitar accompaniment is written on three staves labeled T (Treble), A (Alto), and B (Bass). The guitar part includes chords and single notes, with a 'let ring' instruction for the bass line. The score is for a guitar and voice duet.

end Rhythm figure 1

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with Rhythm figure 1 (4 times)



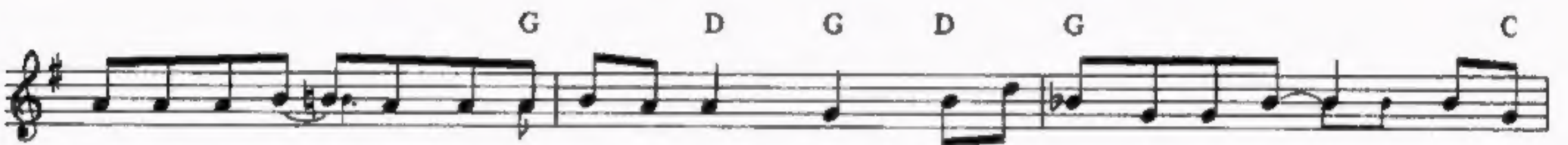
She was a



fast ma - chine... she kept her mo - tor clean... She was the best damn wo - man that I've  
dou - ble time... on the se - duc - tion line. — She was one of a kind, she's just



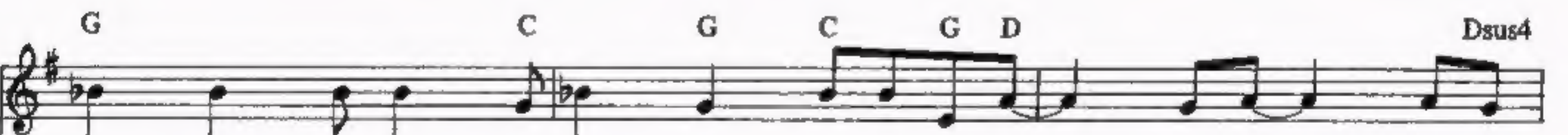
ev - er seen... She had the sight - less eyes, — tell - in' me no lies, —  
mine all mine... Want - ed no ap - plause, — just an - oth - er course... Made a



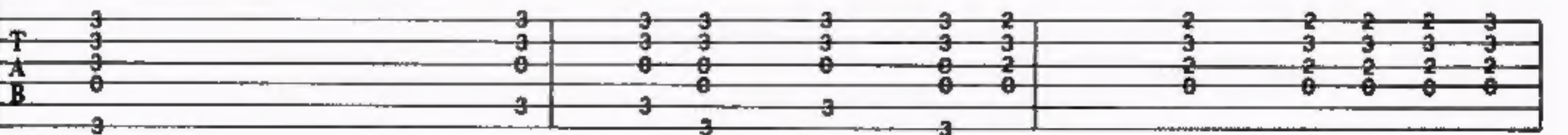
Knock - in' me out... with those A - mer - i - can thighs. Tak - in' more than her share... had me  
meal out - ta me... and came back for more. Had to cool me down... to take an -



fight - in' for air... She told me to come, — but I was al - read - y there... 'Cause the  
- oth - er round... Now I'm back in the ring... to take an - oth - er swing... 'Cause the



walls start shak - in', the earth was quak - in', my mind... was ach - in', and  
walls were shak - in', the earth was quak - in', my mind... was ach - in', and





D Dsus4 D G Cadd9

we were mak - in' it. And } you shook me all \_  
we were mak - in' it. And }

Rhythm figure 2

let ring-

T 2 3 2 3  
A 3 2 3 2  
B 0 0 0 0

G/B D Cadd9 G/B

night \_ long. \_ Yeah,

let ring- let ring- let ring- end Rhythm figure 2

T 3 3 2 3  
A 0 0 0 0  
B 2 0 0 0

1. with Rhythm figure 2

G Cadd9 G/B D Cadd9 G/B

you shook me all \_ night \_ long. \_ Work - in'

2. with Rhythm figure 2 (2 times)

G Cadd9 G/B D

you shook me all \_ night \_ long. \_ And

Cadd9 G/B G Cadd9 G/B D

knocked me out \_ babe. You shook me all \_ night \_ long. \_

Cadd9 G/B

You had me sha - kin' ba - by.



G Cadd9 G/B D G

You shook me all night long.

let ring-----

T A B

D/A Dsus4  
 You shook me. Well, you took me.  
 T A B

**Guitar solo**

Chords: G, C, G/B, D, C, G/B, G

Fingerings (Bass staff):

- Measure 1: B (finger 6), wavy line
- Measure 2: 3 (finger 3), 6 (finger 6), 5 (finger 5), 3 (finger 3), 5 (finger 5)
- Measure 3: 5 (finger 5), 5 (finger 5), 5 (finger 5), 3 (finger 3), 5 (finger 5), 3 (finger 3)
- Measure 4: 3 (finger 3), 3 (finger 3), 5 (finger 5), 5 (finger 5)

*guitar 2*

The musical score for guitar 2 consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. The notes are as follows: Measure 1: F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter). Measure 2: C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter). Measure 3: G#6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter). Measure 4: D7 (quarter), E7 (quarter), F#7 (quarter), G#7 (quarter). Measure 5: A7 (quarter), B7 (quarter), C#8 (quarter), D8 (quarter). Measure 6: E8 (quarter), F#8 (quarter), G#8 (quarter), A8 (quarter). Measure 7: B8 (quarter), C#9 (quarter), D9 (quarter), E9 (quarter). Measure 8: F#9 (quarter), G#9 (quarter), A9 (quarter), B9 (quarter). Measure 9: C#10 (quarter), D10 (quarter), E10 (quarter), F#10 (quarter). Measure 10: G#10 (quarter), A10 (quarter), B10 (quarter), C#11 (quarter). Measure 11: D11 (quarter), E11 (quarter), F#11 (quarter), G#11 (quarter). Measure 12: A11 (quarter), B11 (quarter), C#12 (quarter), D12 (quarter). Measure 13: E12 (quarter), F#12 (quarter), G#12 (quarter), A12 (quarter). Measure 14: B12 (quarter), C#13 (quarter), D13 (quarter), E13 (quarter). Measure 15: F#13 (quarter), G#13 (quarter), A13 (quarter), B13 (quarter). Measure 16: C#14 (quarter), D14 (quarter), E14 (quarter), F#14 (quarter). Measure 17: G#14 (quarter), A14 (quarter), B14 (quarter), C#15 (quarter). Measure 18: D15 (quarter), E15 (quarter), F#15 (quarter), G#15 (quarter). Measure 19: A15 (quarter), B15 (quarter), C#16 (quarter), D16 (quarter). Measure 20: E16 (quarter), F#16 (quarter), G#16 (quarter), A16 (quarter). Measure 21: B16 (quarter), C#17 (quarter), D17 (quarter), E17 (quarter). Measure 22: F#17 (quarter), G#17 (quarter), A17 (quarter), B17 (quarter). Measure 23: C#18 (quarter), D18 (quarter), E18 (quarter), F#18 (quarter). Measure 24: G#18 (quarter), A18 (quarter), B18 (quarter), C#19 (quarter). Measure 25: D19 (quarter), E19 (quarter), F#19 (quarter), G#19 (quarter). Measure 26: A19 (quarter), B19 (quarter), C#20 (quarter), D20 (quarter). Measure 27: E20 (quarter), F#20 (quarter), G#20 (quarter), A20 (quarter). Measure 28: B20 (quarter), C#21 (quarter), D21 (quarter), E21 (quarter). Measure 29: F#21 (quarter), G#21 (quarter), A21 (quarter), B21 (quarter). Measure 30: C#22 (quarter), D22 (quarter), E22 (quarter), F#22 (quarter). Measure 31: G#22 (quarter), A22 (quarter), B22 (quarter), C#23 (quarter). Measure 32: D23 (quarter), E23 (quarter), F#23 (quarter), G#23 (quarter). Measure 33: A23 (quarter), B23 (quarter), C#24 (quarter), D24 (quarter). Measure 34: E24 (quarter), F#24 (quarter), G#24 (quarter), A24 (quarter). Measure 35: B24 (quarter), C#25 (quarter), D25 (quarter), E25 (quarter). Measure 36: F#25 (quarter), G#25 (quarter), A25 (quarter), B25 (quarter). Measure 37: C#26 (quarter), D26 (quarter), E26 (quarter), F#26 (quarter). Measure 38: G#26 (quarter), A26 (quarter), B26 (quarter), C#27 (quarter). Measure 39: D27 (quarter), E27 (quarter), F#27 (quarter), G#27 (quarter). Measure 40: A27 (quarter), B27 (quarter), C#28 (quarter), D28 (quarter). Measure 41: E28 (quarter), F#28 (quarter), G#28 (quarter), A28 (quarter). Measure 42: B28 (quarter), C#29 (quarter), D29 (quarter), E29 (quarter). Measure 43: F#29 (quarter), G#29 (quarter), A29 (quarter), B29 (quarter). Measure 44: C#30 (quarter), D30 (quarter), E30 (quarter), F#30 (quarter). Measure 45: G#30 (quarter), A30 (quarter), B30 (quarter), C#31 (quarter). Measure 46: D31 (quarter), E31 (quarter), F#31 (quarter), G#31 (quarter). Measure 47: A31 (quarter), B31 (quarter), C#32 (quarter), D32 (quarter). Measure 48: E32 (quarter), F#32 (quarter), G#32 (quarter), A32 (quarter). Measure 49: B32 (quarter), C#33 (quarter), D33 (quarter), E33 (quarter). Measure 50: F#33 (quarter), G#33 (quarter), A33 (quarter), B33 (quarter). Measure 51: C#34 (quarter), D34 (quarter), E34 (quarter), F#34 (quarter). Measure 52: G#34 (quarter), A34 (quarter), B34 (quarter), C#35 (quarter). Measure 53: D35 (quarter), E35 (quarter), F#35 (quarter), G#35 (quarter). Measure 54: A35 (quarter), B35 (quarter), C#36 (quarter), D36 (quarter). Measure 55: E36 (quarter), F#36 (quarter), G#36 (quarter), A36 (quarter). Measure 56: B36 (quarter), C#37 (quarter), D37 (quarter), E37 (quarter). Measure 57: F#37 (quarter), G#37 (quarter), A37 (quarter), B37 (quarter). Measure 58: C#38 (quarter), D38 (quarter), E38 (quarter), F#38 (quarter). Measure 59: G#38 (quarter), A38 (quarter), B38 (quarter), C#39 (quarter). Measure 60: D39 (quarter), E39 (quarter), F#39 (quarter), G#39 (quarter). Measure 61: A39 (quarter), B39 (quarter), C#40 (quarter), D40 (quarter). Measure 62: E40 (quarter), F#40 (quarter), G#40 (quarter), A40 (quarter). Measure 63: B40 (quarter), C#41 (quarter), D41 (quarter), E41 (quarter). Measure 64: F#41 (quarter), G#41 (quarter), A41 (quarter), B41 (quarter). Measure 65: C#42 (quarter), D42 (quarter), E42 (quarter), F#42 (quarter). Measure 66: G#42 (quarter), A42 (quarter), B42 (quarter), C#43 (quarter). Measure 67: D43 (quarter), E43 (quarter), F#43 (quarter), G#43 (quarter). Measure 68: A43 (quarter), B43 (quarter), C#44 (quarter), D44 (quarter). Measure 69: E44 (quarter), F#44 (quarter), G#44 (quarter), A44 (quarter). Measure 70: B44 (quarter), C#45 (quarter), D45 (quarter), E45 (quarter). Measure 71: F#45 (quarter), G#45 (quarter), A45 (quarter), B45 (quarter). Measure 72: C#46 (quarter), D46 (quarter), E46 (quarter), F#46 (quarter). Measure 73: G#46 (quarter), A46 (quarter), B46 (quarter), C#47 (quarter). Measure 74: D47 (quarter), E47 (quarter), F#47 (quarter), G#47 (quarter). Measure 75: A47 (quarter), B47 (quarter), C#48 (quarter), D48 (quarter). Measure 76: E48 (quarter), F#48 (quarter), G#48 (quarter), A48 (quarter). Measure 77: B48 (quarter), C#49 (quarter), D49 (quarter), E49 (quarter). Measure 78: F#49 (quarter), G#49 (quarter), A49 (quarter), B49 (quarter). Measure 79: C#50 (quarter), D50 (quarter), E50 (quarter), F#50 (quarter). Measure 80: G#50 (quarter), A50 (quarter), B50 (quarter), C#51 (quarter). Measure 81: D51 (quarter), E51 (quarter), F#51 (quarter), G#51 (quarter). Measure 82: A51 (quarter), B51 (quarter), C#52 (quarter), D52 (quarter). Measure 83: E52 (quarter), F#52 (quarter), G#52 (quarter), A52 (quarter). Measure 84: B52 (quarter), C#53 (quarter), D53 (quarter), E53 (quarter). Measure 85: F#53 (quarter), G#53 (quarter), A53 (quarter), B53 (quarter). Measure 86: C#54 (quarter), D54 (quarter), E54 (quarter), F#54 (quarter). Measure 87: G#54 (quarter), A54 (quarter), B54 (quarter), C#55 (quarter). Measure 88: D55 (quarter), E55 (quarter), F#55 (quarter), G#55 (quarter). Measure 89: A55 (quarter), B55 (quarter), C#56 (quarter), D56 (quarter). Measure 90: E56 (quarter), F#56 (quarter), G#56 (quarter), A56 (quarter). Measure 91: B56 (quarter), C#57 (quarter), D57 (quarter), E57 (quarter). Measure 92: F#57 (quarter), G#57 (quarter), A57 (quarter), B57 (quarter). Measure 93: C#58 (quarter), D58 (quarter), E58 (quarter), F#58 (quarter). Measure 94: G#58 (quarter), A58 (quarter), B58 (quarter), C#59 (quarter). Measure 95: D59 (quarter), E59 (quarter), F#59 (quarter), G#59 (quarter). Measure 96: A59 (quarter), B59 (quarter), C#60 (quarter), D60 (quarter). Measure 97: E60 (quarter), F#60 (quarter), G#60 (quarter), A60 (quarter). Measure 98: B60 (quarter), C#61 (quarter), D61 (quarter), E61 (quarter). Measure 99: F#61 (quarter), G#61 (quarter), A61 (quarter), B61 (quarter). Measure 100: C#62 (quarter), D62 (quarter), E62 (quarter), F#62 (quarter). Measure 101: G#62 (quarter), A62 (quarter), B62 (quarter), C#63 (quarter). Measure 102: D63 (quarter), E63 (quarter), F#63 (quarter), G#63 (quarter). Measure 103: A63 (quarter), B63 (quarter), C#64 (quarter), D64 (quarter). Measure 104: E64 (quarter), F#64 (quarter), G#64 (quarter), A64 (quarter). Measure 105: B64 (quarter), C#65 (quarter), D65 (quarter), E65 (quarter). Measure 106: F#65 (quarter), G#65 (quarter), A65 (quarter), B65 (quarter). Measure 107: C#66 (quarter), D66 (quarter), E66 (quarter), F#66 (quarter). Measure 108: G#66 (quarter), A66 (quarter), B66 (quarter), C#67 (quarter). Measure 109: D67 (quarter), E67 (quarter), F#67 (quarter), G#67 (quarter). Measure 110: A67 (quarter), B67 (quarter), C#68 (quarter), D68 (quarter). Measure 111: E68 (quarter), F#68 (quarter), G#68 (quarter), A68 (quarter). Measure 112: B68 (quarter), C#69 (quarter), D69 (quarter), E69 (quarter). Measure 113: F#69 (quarter), G#69 (quarter), A69 (quarter), B69 (quarter). Measure 114: C#70 (quarter), D70 (quarter), E70 (quarter), F#70 (quarter). Measure 115: G#70 (quarter), A70 (quarter), B70 (quarter), C#71 (quarter). Measure 116: D71 (quarter), E71 (quarter), F#71 (quarter), G#71 (quarter). Measure 117: A71 (quarter), B71 (quarter), C#72 (quarter), D72 (quarter). Measure 118: E72 (quarter), F#72 (quarter), G#72 (quarter), A72 (quarter). Measure 119: B72 (quarter), C#73 (quarter), D73 (quarter), E73 (quarter). Measure 120: F#73 (quarter), G#73 (quarter), A73 (quarter), B73 (quarter). Measure 121: C#74 (quarter), D74 (quarter), E74 (quarter), F#74 (quarter). Measure 122: G#74 (quarter), A74 (quarter), B74 (quarter), C#75 (quarter). Measure 123: D75 (quarter), E75 (quarter), F#75 (quarter), G#75 (quarter). Measure 124: A75 (quarter), B75 (quarter), C#76 (quarter), D76 (quarter). Measure 125: E76 (quarter), F#76 (quarter), G#76 (quarter), A76 (quarter). Measure 126: B76 (quarter), C#77 (quarter), D77 (quarter), E77 (quarter). Measure 127: F#77 (quarter), G#77 (quarter), A77 (quarter), B77 (quarter). Measure 128: C#78 (quarter), D78 (quarter), E78 (quarter), F#78 (quarter). Measure 129: G#78 (quarter), A78 (quarter), B78 (quarter), C#79 (quarter). Measure 130: D79 (quarter), E79 (quarter), F#79 (quarter), G#79 (quarter). Measure 131: A79 (quarter), B79 (quarter), C#80



G Cadd9 G/B D  
 You shook me all night long.



Cadd9 G/B G Cadd9 G/B D

Yeah, <sup>3</sup> you shook me all night long.

Cadd9 G/B G Cadd9

Yeah, yeah, you shook me all

G/B D Cadd9 G/B D

night long. You real-ly got me in.

G Cadd9 G/B D Cadd9

You shook me all night long.

let ring let ring

G/B D Cadd9 G/B D

Yeah, you shook me, Yeah, you shook me

let ring let ring

all night long.



# Let's Get It Up

Angus Young/Malcolm Young/Brian Johnson

(E) A D/A (E) A D/A A

(E) A D/A (E) A D/A A

Rhythm figure 1 end Rhythm figure 1

A5 B5 E A5 B5 A5 B5 E A5 B5

1. Loose lips sink ships, So come a-board for a plea-sure trip...

2. See additional lyrics

Rhythm figure 2 end Rhythm figure 2

with Rhythm figure 2 A5 B5 E A5 B5 A5 B5 E A5 B5

It's high tide, so let's ride, The moon is ris - in' and so am I... I'm gon-na



B E B E B A B E B

get it up. Nev - er gon - na let it up.

Rhythm figure 3 end Rhythm figure 3 with Rhythm figure 3 (2 times)

E B A B E B E B A

Cruis - in' on the sev - en seas, A pi - rate of my

B E B A

lov - in' needs. I'll nev - er go down, Nev - er go down, so

with Rhythm figure 1 (2 times)

(E) A D/A (E) A D/A A

Let's get it up. Let's get it up.

(E) A D/A (E) A D/A A

Let's get it up, Right to the top. Let's get it up, right now.

E D A E D A

B B







with Rhythm figure 1 (4 times)

*ad lib solo (16 bars)*

17

(E) A D/A (E) A D/A

Let's get it up. Come on, — let's get it up. Oh, —

A (E) A D/A

get, get it. — Let's get it up. Switch it on, start it, let's

(E) A D/A A (E) A D/A

get it up. Oh, — yeah, — yeah, come on. Let's get it up.

(E) A D/A A

Na na na na, ooh, let's get it up. Oh, — yeah.

(E) A D/A (E) A D/A A

Let's get it up. Oh, — let's get it up. Get it up. —

A (E) A D/A

Get it up. — Get it up, — right up.

#### Additional Lyrics

2. Loose wires cause fires,  
Gettin' tangled in my desires.  
So screw 'em up, plug 'em in,  
Then switch it on and start all over again.  
I'm gonna get it up.  
Never gonna let it up.  
Tickin' like a time bomb,  
Blowin' out the fuse box.  
Never go down, so



# Back In Black

Angus Young/Malcolm Young/Brian Johnson

E D A

Rhythm figure 1

E D A

end Rhythm figure 1

with Rhythm figure 1 (2 times)

E D A

1. Back in black... I hit the sack, I've been too long, I'm glad to be back, yes, I'm ...  
2. See additional lyrics

E D A

let loose from the noose, That's kept me hang-in' a - bout... I keep

E D A

look - in' at the sky 'cause it's get - tin' me high... For - get the hearse 'cause I'll nev - er die. I got

E D A

nine lives, cat's eyes, A - bus - in' ev - ry one of them and run - nin' wild. 'Cause I'm



A E B A B A E B A B G D A G A

back, yes I'm back... Well I'm back, yes I'm

Rhythm figure 2

G D A G A E B A B A E B A B

back. Well I'm back, back. Well I'm

1. 2.

To Coda

G D D

back in black, yes, I'm back in black, back in black.

end Rhythm figure 2



E D/E A/E E 3

T  
A  
B

Rhythm figure 3

T  
A  
B

D/E A/E A E A

T  
A  
B

end Rhythm figure 3

T  
A  
B

E D/E A/E E

with Rhythm figure 3 (3 times)

B B

T  
A  
B



The musical score for "The Wind" by The Beatles is presented in two systems. The top system shows the guitar part on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part consists of a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, the chords E, D/E, A/E, and E are indicated. The bottom system shows the bass part on a single staff, with fret numbers written below the notes. The bass part follows a similar melodic line to the guitar. Above the bass staff, the chords B, B, B, B, B, B, R, and B are indicated. The fret numbers for the bass part are: 12, 12, 12, 15, (17), 15, (17), 15, (17), 15, (17), 12, 15, 12, 12, 14, 12, 14, (16), 16, 14, (16), (16), 14, 12, 14, 12, (14), 14, 12, 13, 14.

The musical score for "The Rose Tree" is presented in two systems. The top system features a treble clef melody with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff. Above the staff, the chords D/E, A/E, A, E, and A are indicated. The bottom system shows the guitar accompaniment for the same section, with fret numbers written below the strings. The fret numbers are: 12, 14, 14, 12, 14, (16), 15, 14, (16), 14, 12, 14, 14, 14, 16 (17), 12, 15, 12, 12, 14, 12, 14, 14. The fret numbers are grouped by brackets and wavy lines, indicating specific fret positions for the guitar.

E D/E A/E E

Hello, hello, how low I've come to this / Silence like a deafening roar.

E D/E A/C# E A E A

D.S.  $\text{al Coda}$  

*D.S.<sup>al</sup> Coda* 

Well I'm

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures, which include the final cadence. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, while the guitar accompaniment is shown on a six-string staff with fret numbers (0-5) and fingerings (1-5) indicated. The guitar part features a mix of single notes and chords, with some measures containing a wavy line indicating a tremolo or a specific playing technique. The final measure of the second system includes a double bar line and a repeat sign, indicating the end of the piece.



## Coda

back in black.

D E

A E

A E B A B A E B A B

Well I'm back back

with Rhythm figure 2



G D A G A G D A G A E B A B A E B A B

back, back, back, back, Well I'm

G D A5

back in black, Yes, I'm back in black. I wan-na say it!

T A B

13 (16) 12 (13) 12 10 (12)

*Ad lib solo on repeats*

with Rhythm figure 3

T A B

6 3 3 5 3 2 2 3 2 0 0 2 12 12 14

*play 3 times and fade out*

play 3 times and fade out

T A B

6 3 3 5 3 2 2 3 2 0 0 2 15 (17) 12 12 15 (17)

### Additional Lyrics

2. Back in the back of a Cadillac  
 Number one with a bullet, I'm a power pack.  
 Yes, I'm in a bang with the gang,  
 They gotta catch me if they want me to hang.  
 'Cause I'm back on the track, and I'm beatin' the flack  
 Nobody's gonna get me on another rap.  
 So, look at me now, I'm just makin' my play  
 Don't try to push your luck, just get outta my way.



# Heatseeker

Malcolm Young/Angus Young/Brian Johnson

**E5**

**B5**

**Rhythm figure 1**

**end Rhythm figure 1**

**with Rhythm figure 1**

**A B E A Bsus4 E**

**Rhythm figure 2**

**end Rhythm figure 2**




with Rhythm figure 1

8

Musical notation for the vocal line. It starts with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of a half note G#5, followed by a half note G#5, then a half note G#5, and finally a half note G#5. The lyrics "Ooh, gettin'" are written below the notes.

ES

ES



read - y      to rock,      get - tin' read - y      to roll,      Gon - na  
read - y      to break,      get - tin' read - y      to go,      Get yer

### Rhythm figure 3

end Rhythm figure 3

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The system ends with a double bar line.

with Rhythm figure 3

turn shoes up off, the heat, an' shake, gon - na fire head up down the coal. an' blow.

with Rhythm figure 2 (2 times)

A

B

**F**

A

## Bugs4

F

•

1


keep that en - gine clean... I got - ta keep those ti - res burn-  
keep that cir - cuit clean... Ya got - ta make her sound the si -

E

△

#### Beis4

F



- in' I got the best you've ev - er seen. 'Cause I'm a  
- ren, Ya got - ta hear that la - dy scream. 'Cause I'm a

with Rhythm figure 1

**B5**

heat - seek - er,  
heat - seek - er,

charg - in' out\_ the sky.  
burn - in' up\_ the town.

Yeah, I'm a



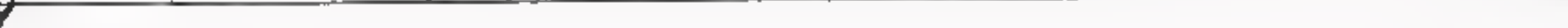
[illegible]

life pre-serv - er. I don't need no one to hose\_ me\_ down, \_

with Rhythm figure 1

to hose me down. \_\_\_\_\_ Ooh, \_\_\_\_\_ they get - tin'

2.  
with Rhythm figure 1 (first 3 bars)



Ah, you got it.



8va

B5 C#5 D5

15ma

P.H.

B B

G#5 A5

C#5 D5

E5

8va

9

9

P.H.

B

8va

D5 E5

D5 E5

8va

A5 B5

D5 E5

C#5 D5

8va

B5 C#5 D5

R B B

B R B R B



B5 C#5 D5 B5 C#5 D5

8va

hold bend

R B B 12 B B B B B B

(10) 9 7 9 0 (10) 0 (10) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19)

with Rhythm figure 1

B5 B5/A B5 B5/A B5 B5/A B5 B5/A

Hon - ey!

B5 B5/A B5

Here she comes. Wan - na

8va

U.B. U.B. U.B. U.B. B

10 (12) 10 (12) 10 (12) 10 (12) 17 (19)

with Rhythm figure 3

E5

see you get up, see the whites of your eyes, 'Cause I'm a

with Rhythm figure 1

B5

heat + seek - er, heat - seek - er, Gon - na

with Rhythm figure 3

E5

meas - ure you up, gon - na try you for size, 'Cause I'm a



with Rhythm figure 1 (first 2 bars)

with Rhythm figure 2 (2 times)

heat - seek - er I got - ta keep that mo - tor turn - in', I got - ta

keep that en - gine clean. I got - ta keep those tires burn -

- in', I got the best you've ev - er seen. D.S.  $\frac{3}{4}$  al Coda  $\oplus$   
'Cause I'm a

Coda with Rhythm figure 1 (2 times)  
*ad lib solo (8 bars)*

Wow! I'm a heat - seek - er, And I'm a

heat - seek - er. Heat - seek - er, Ow!

8va- B5/A B5 B5/A B5

U.B. 19 22 24 U.B. 19 22 24 U.B. 19 22 24 U.B. 19 22 24

B5/A B5 B5/A B5

B (5) (6) 2



# Hells Bells

Angus Young/Malcolm Young/Brian Johnson

*play 5 times*

Am Asus4 Am7 Asus4 Am Asus4 Am7 A7sus4 C5 G/B Am

Rhythm figure 1

end Rhythm figure 1

Asus4 Am7 Asus4 Am Asus4 G D C5 G/B A5

Rhythm figure 2

end Rhythm figure 2

D5/A Cadd9 G/B A5 D5/A Cadd9 G/B

A5 D5/A Cadd9 G/B A5 D5/A

I'm a rol - lin' thun - der, pour - in' rain, I'm com - in' on like a

Rhythm figure 3



Cadd9 G/B A5 D5/A Cadd9 G/B

hur - ri - cane. My light - nin's flash - in' a - cross the sky,

end Rhythm figure 3 with Rhythm figure 3

A5 D5/A Cadd9 G/B D5

You're on - ly young but you're gon - na die. I \_\_\_ won't take no pris - on - ers, won't \_\_\_

Rhythm figure 4

C5 G5 D5 C5 G5

\_\_\_ spare no lives. No - bod - y's put - tin' up \_\_\_ a fight. I \_\_\_

end Rhythm figure 4



E D5/A A

got my bell, I'm gon - na take you to hell.

Rhythm figure 5

E5 G5

I'm gon - na get you, Sa - tan get ya. Hell's

end Rhythm figure 5

with Rhythm figure 1

Am Asus4 Am7 Asus4 Am Asus4 Am7

bells, Yeah, hell's bells.---

with Rhythm figure 2

A7sus4 C5 G/B Am Asus4 Am7 Asus4 Am

You got me ring - in' hell's bells.--- My tem - p'ra - ture's high.--- Hell's

with Rhythm figure 3 (3 times)

Asus4 G D C5 G/B A5 D5

bells.---

Cadd9 G/B A5 D5 Cadd9 G/B

I'll give you---



— black sen - sa - tions up and down your spine, If you're in - to e - vil, you're a

friend of mine, See my white light flash-in' as I split the night, 'Cause if

good's on the left, then I'm stick-in' to the right. I won't take no pris - on - ers, won't

— spare no lives. No - bod - y's put - tin' up a fight. I

got my bell, I'm gon - na take you to hell. I'm gon - na get you, Sa -

tan get ya. Hell's bells, Yeah, hell's

bells. You got me ring - in' hell's bells. My

tem - p'ra - ture's high. Hell's bells.

with Rhythm figure 4  
with Rhythm figure 5  
with Rhythm figure 1  
with Rhythm figure 2

Chords: A5, D5, Cadd9 G/B, A5, D5, Cadd9 G/B, A5, D5, Cadd9 G/B, A5, D5, C5, G5, D5, C5, G5, E, D5/A, A, E, G5, Am, Asus4, Am7, Asus4, Am, Asus4, Am7, A7sus4, C5, G/B, Am, Asus4, Am7, Asus4, Am, Asus4, G, D, C5 G/B A5, B

Figures: 3, 6, 7, 8, 7, 7, 5, 7, 7, 9, 7, 5, 7, 5, 7, 6, 5, 7, (6), 7, (6), 7



Guitar solo 1 G5 A5 C5 D5

slow bend

B

A5 G5 A5 C5 D5 A5 G5 A5 C5

hold bend

B R

D5 A5 G5 A5 C5 D5

8va

U.B. U.B.

C5 G5 D5

8va

with Rhythm figure 4

U.B. R B B B

C5 G5 E D5/A A

8va

with Rhythm figure 5

B B R B B B B B

3



E G5 Am Asus4 Am7

8va ----- Hell's bells, — Sa - tan's

with Rhythm figure 1

Asus4 Am Asus4 Am7 A7sus4 C5 G/B Am

com - in' to you. — Hell's bells, — He's ring - in' them now. — Hell's

Asus4 Am7 Asus4 Am Asus4 C5

bells, — The tem - p'ra - ture's high. — Hell's bells, — A -

Rhythm figure 6

D5 C5 G/B Am Asus4 Am7 Asus4 Am

cross — the sky. — Hell's bells, They're tak - in' you down. — Hell's

Guitar solo 2

8va -----

end Rhythm figure 6 with Rhythm figure 6 hold bend



Asus4 C5 D5 C5 G/B Am Asus4 Am7

bells,— They're drag - gin' you down. Hell's bells,— Gon - na

8va—

hold bend

with Rhythm figure 6 (first 3 bars)  
hold bend

Asus4 Am Asus4 C5 D5

split the night. Hell's bells,— There's no way to fight,— Yeah.

8va—

hold bend

A5 G5 A5 C5 D5 A5 G5 A5 C5

Ah.

U.B. 5 U.B. 5



D5 A5 G5 A5 C5 D5  
 Ah, — ah. —  
 8va—  
 U.B. U.B. B B B  
 10 8 10 10 5 (10) 5 (10) 20(22) 17 20 17 20(22) 17 20(22)

A5 G5 A5 C5 D5  
 Ah.  
 8va—  
 3  
 ritard  
 B B B B B B B B B R  
 20(22) 20(22) 20(22) 17 20 17 19(21) 19 17 19(21) 20 20 19(21) 19(21) 19(21) 19(21) 19(21)

A5 G5 A5  
 3  
 Hell's bells.—  
 8va—  
 20 19 17 19 17 19 2 2 2 2 0 3 0



# Hell Ain't Such A Bad Place To Be

Ronald Scott/Angus Young/Malcolm Young

G5 D/F# G5 D/F# G5 D/F# A *play 4 times*

Rhythm figure 1

G/A A G/A A

end Rhythm figure 1

with Rhythm figure 1 (4 times) G/A A G/A A

Some -

G/A A G/A A

- times I think this wom-an is kind - a hot, Some -

G/A A G/A A

- times I think this wom-an is some - times not.



G/A A

Puts me down, fool me 'round, She'd do it to me.

G/A A with Rhythm figure 1 (first 2 bars)

Af - ter sat - is - fac - tion, an - y die - sel ac - tion.

G/A A G/A A

That ain't the way it should be. She's

D/A Dsus4/A 3 D/A

young, Knows I'm the man, She's got - ta see,

Rhythm figure 2

Dsus4/A D/A E A 3

'Cause I'm here, It's my year,



E G5

Brings out the dev - il in me. Hell ain't a bad place to

end Rhythm figure 2

with Rhythm figure 1 (5 times)

A G/A A G/A A *vocal tacet on repeat*

be

G/A A

Spends my mon - ey, drinks my booze, Stays out ev' - ry night.

G/A A

But I — got to think-in', Hey, just a min-ute,

G/A A G/A A

some - thun' ain't right. Hold it. Dis - il - lu - sions —

G/A A G/A A

and con - fu - sions, You make me wan - na cry.

G/A A

with Rhythm figure 1 (first 2 bars)

Oh what a shame, — you play-in' your games, — Tell-in' me — your — lies. —

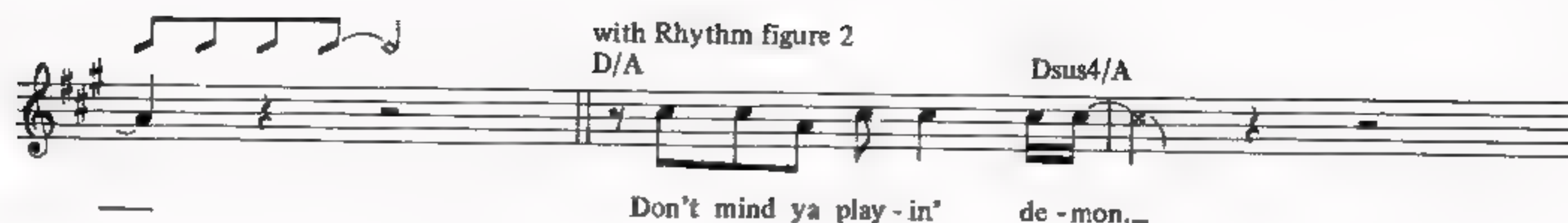


G/A A

with Rhythm figure 2

D/A

Dsus4/A



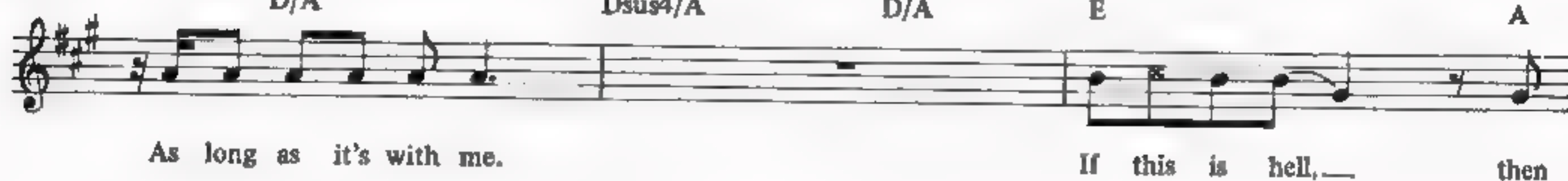
D/A

Dsus4/A

D/A

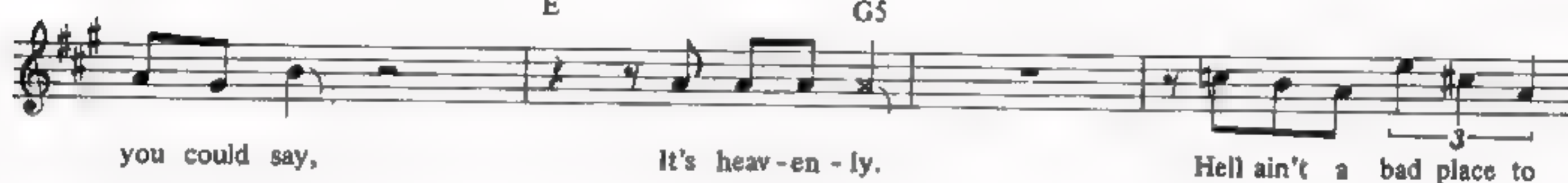
E

A



E

G5



A

G/A A

G/A A

be.

Guitar solo



Rhythm figure 3

end Rhythm figure 3





with Rhythm figure 3 (2 times)

G/A A

hold bend -----

G/A A

G/A A

G/A A

8va -----

with Rhythm figure 3 (first 2 bars)

hold bend

G/A A

8va -----

hold bend

hold bend

hold bend -----

G/A A

8va -----

G/A A

G/A A

hold bend

hold bend

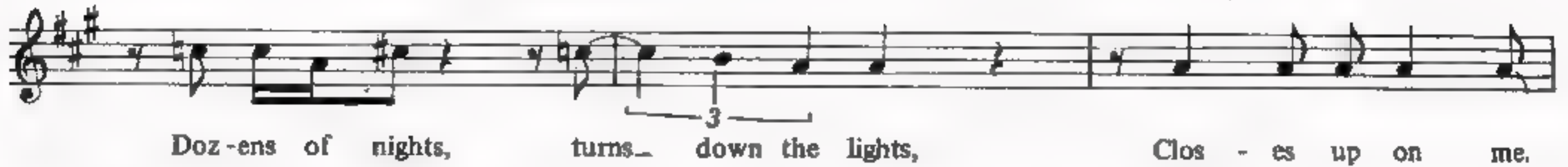


with Rhythm figure 2 (first 8 bars)

D/A

Dsus4/A

D/A



Dsus4/A

D/A

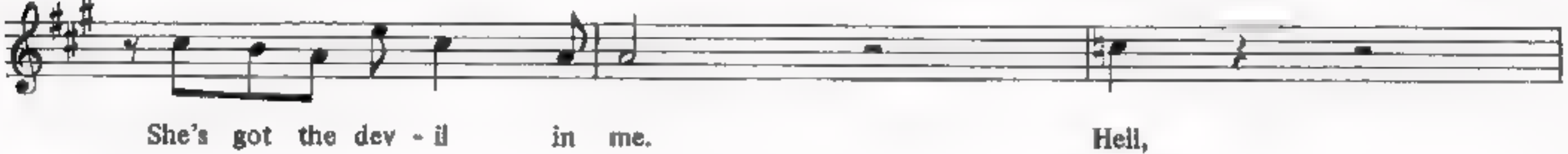
E

A



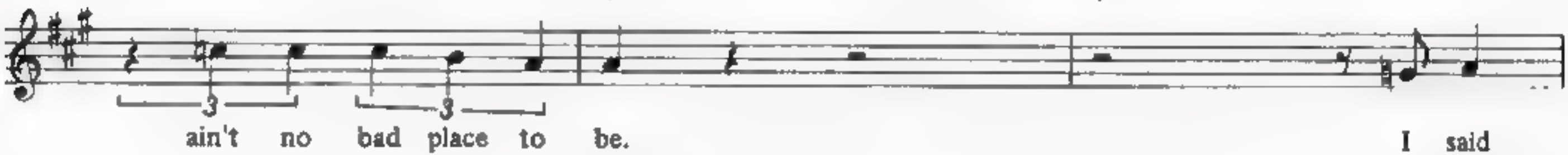
with Rhythm figure 3 (4 times)

A

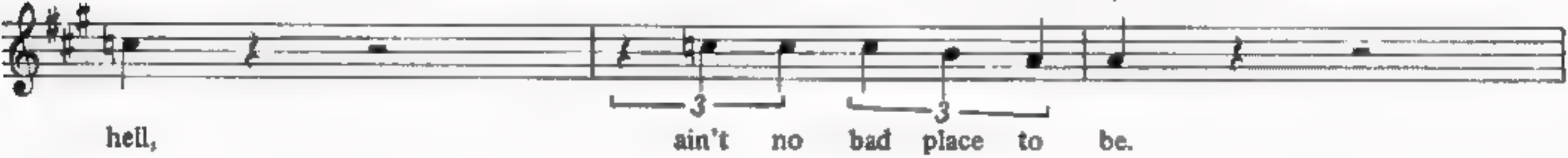


G/A A

G/A A



G/A A



G/A A



G/A A

G/A A



G/A A

G/A A



ritard.





## Problem Child

**Bon Scott/Malcolm Young/Angus Young**

Rhythm figure 1

The musical notation shows a melody in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. The melody consists of several chords and single notes, with some measures containing multiple notes beamed together. Above the staff, chord symbols are written: D5, A5, D5, G5, D5, A5, D5, G5. Below the staff, there is a section labeled "Rhythm figure 1" which appears to be a rhythmic pattern or a simplified version of the melody, possibly for a different instrument or as a reference.

end Rhythm figure 1 with Rhythm figure 1 (2 times)

D5 A5 D5 G5 D5 A5  
 Cop\_ this. I'm hot, and when I'm not,

with Rhythm figure 1 (first 3 bars)

D5 G5 D5 A5 D5 G5

I'm cold as ice. — Y' get — out my way,

just step a - side, — Or pay the price. — What I want —



G5 D5 G5 D5 G5 D5

— I take, what I don't— I break, And I don't want you,—

Rhythm figure 2

A5 E5 A5 E5 A5 E5

— With a flick— of my knife, I can change your life,

A5 E5 G5 A5 C5 D5

There's noth-in' you can do.— I'm a prob-lem child,—

end Rhythm figure 2 Rhythm figure 3



A5 C5 D5 G5 A5 C5 D5

I'm a prob-lem child,-- Yes I am, I'm a prob-lem child,--

end Rhythm figure 3

with Rhythm figure 1 (2 times)

A5 G5 E5 E D5 A5

And I'm wild,--

with Rhythm figure 1 (2 times)

D5 G5 D5 A5 D5 G5 D5 A5

Make my stand, no-man's land, On my own,--

with Rhythm figure 1 (first 3 bars)

D5 G5 D5 A5 D5 G5 D5

Man in blue, it's up to you, The seed is sown,-- What I want,--

with Rhythm figure 2

G5 D5 G5 D5 G5 D5 A5 E5

--- I stash, what I don't,-- I smash, And you're on my list,--

A5 E5 A5 E5 A5 E5 G5 A5

Dead or a-live,-- I've got a for-ty-five,-- And I nev-er miss,-- Oh, I'm a



with Rhythm figure 3

C5 D5 A5 C5 D5

prob-lem child,— I'm a prob-lem child,—

G5 A5 C5 D5

Yes I am, I'm a prob-lem child,—

A5 G5 E5

Chase me a-round,—

B R

B5 D5 E5 B5 D5 E5

B5 D5 E5

B5 D5 E5 A5 C5 D5

8va—

hold bend



The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of two sharps (F# and C#). The melody is written on a single staff, starting with a treble clef and a key signature of two sharps. The notes are: A5 (8va), G5, F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108

[illegible]

8va

B B

10 19(21) 20 19(21)

17 17 20 17 20 17 17 19 19 17 19 17

B R

15 (19) (17)

D5 A5

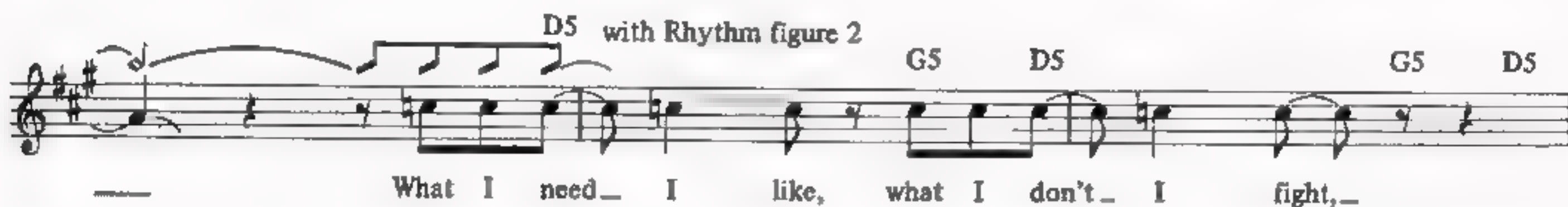
[illegible]

**Just watch your step.**

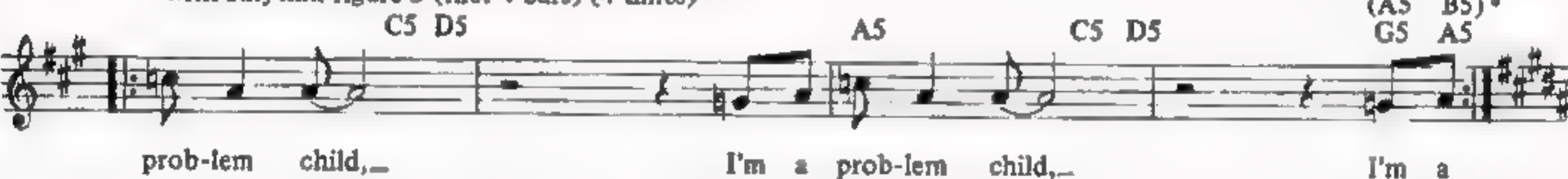
Ev' - ry night, street a - light, I drink my booze,



with Rhythm figure 1 (first 3 bars)



with Rhythm figure 3 (first 4 bars) (4 times)



ad lib solo (60 bars)





# Touch Too Much

Ronald Scott/Malcolm Young/Angus Young

E5

It was one of those nights when you turn out the lights, And The  
face of an an-gel smil-in' with sin, The

Rhythm figure 1

A5 Asus4 A Asus4 A Asus4 E5

ev-ry-thing comes in-to view. She was tak-in' her time I was  
bo-dy of Ve-nus with arms. Deal-in' with dan-ger,

with Rhythm figure 1

end Rhythm figure 1



C A5 Asus4 A Asus4 A Asus4

los - in' my mind. There was noth - in' that she would - n't do. It  
strok - in' my skin, Like a thun - der and light - nin' storm. It

C5 A5

was - n't the first; It was - n't the last. She knew we was mak - in' love. —  
was - n't the first; It was - n't the last. It was - n't that she did - n't

C5

care. — I was so sat - is - fied, deep down in - side, Like a She  
want - ed it hard, want - ed it fast.

D5 E5 G5

hand in a vel - vet glove. — } Seems like a touch,  
liked it done me - di - um rare.



A5 C5 D5  
 a touch too much. ——— Seems like a  
 touch,  
 a touch too much. ———  
 Too much for my bo - dy, too much for my brain. —  
 This damn — wom - an's gon - na drive me in - sane. She got a touch, —

E5 G5 A5 C5  
 D5 E5 G5  
 A5 C5 D5 E5 G5



1.

A5

D A5

D A5

D A5

E5

a touch too much...

2.

E5

Oh! ———

2. She had the much.

Touch me!

Guitar solo

C5

A5

8va-

C5

8va-

D5

8va-

E5

G5

A5



B5 C5 A5 E5

Seems like a

E5 G5 A5 D5

touch, — touch too much. — You know it's much too much, — much too —

Rhythm figure 2

E5 G5

much. — I real - ly wan - na feel, yeah, touch too much. — Girl, — you know you're

with Rhythm figure 2 (3 times)

end Rhythm figure 2

A5 D5 E5 G5

giv - in' me, much too — much. — Oh, seems like a touch, —

A5 D5

just a dir - ty lit - tle touch. — I real - ly need your



E5 G5 55

touch, — 'Cause you're much — too much —

A5 D5

— too much — too much, — Seems like a

E5 G5 A5 C5

touch, a touch too much, —

Seems like a touch, a touch too

D E5 G5

Rhythm figure 3

much, — Giv - in' me a touch,

A5 C5 D E5 G5

end Rhythm figure 3 with Rhythm figure 3 (5 times)



A5 C5 D E5 G5  
 a touch too much. Ba - by got a touch,

A5 C5 D  
 a touch too much. Seems like a

E5 G5 A5 C5  
 touch, 8va a touch too much.

hold bend R hold bend R B hold bend  
 14(15) (15) 14 14(15) (15) 14 12 16(17) 15(17) (17)

D E5 G5  
 8va A touch too

hold bend  
 B 22 22(24) B 22(24) B 22(24) (24) R 22 10 22 (24)

A5 C5 D E5 G5  
 much. 8va

B R R R R  
 22(24) 22 22(24) 22 22(24) 22 22(24) 22 17 20 20 17 20 20 17



A5 C5 D

A touch too much. —

8va

20 20 17 20 20 17 20 20 17 20 20 17 20 20 17 22 B

T  
A  
B

E5 G5 A5

A touch too much. —

8va

with Rhythm figure 3 (first 2 bars)

Rhythm figure 4

22 B 22 22 B 22 B 22 B

(24) 22 (24) 22 (24) 22 (24)

7 7 7 7 7 7 7 7  
7 7 7 7 7 7 7 7  
5 5 5 5 5 5 5 5

T  
A  
B

D5 A5 D5 A5 D5 A5 D5 A5 D5 A5

Touch. Come on,

end Rhythm figure 4 with Rhythm figure 4 (2 times)

7 7 7 7 7 7 7 7  
7 7 7 7 7 7 7 7  
5 5 5 5 5 5 5 5

T  
A  
B

D5 A5 D5 A5 D5 A5 E5

touch me. Yeah!

B B B B

3 (5) 3 (5) 3 (5) 3 (5)

T  
A  
B

# Who Made Who

Angus Young/Malcolm Young/Brian Johnson

Drums and bass intro



D5

A musical staff in 4/4 time with a key signature of one sharp (F#). It contains four measures of rests, followed by a half note G5 and a quarter note F#5 in the fifth measure. The word "The" is written below the staff.

Rhythm figure 1

end Rhythm figure 1

A bass staff in 4/4 time with a key signature of one sharp (F#). It contains four measures of rests, followed by a half note G5 and a quarter note F#5 in the fifth measure. The word "The" is written below the staff.

A musical staff in 4/4 time with a key signature of one sharp (F#). It contains four measures of rests, followed by a half note G5 and a quarter note F#5 in the fifth measure. The word "The" is written below the staff.

vid - e - o games she play me.

Face it, on the lev - el, but it

(with smile rhythm)

B5

A musical staff in 4/4 time with a key signature of one sharp (F#). It contains four measures of rests, followed by a half note G5 and a quarter note F#5 in the fifth measure. The word "The" is written below the staff.

take you ev - 'ry time on a one - on - one.

A5

A musical staff in 4/4 time with a key signature of one sharp (F#). It contains four measures of rests, followed by a half note G5 and a quarter note F#5 in the fifth measure. The word "The" is written below the staff.

Feel it run - nin' down your spine.

Noth - in' gon - na save your one.

D5

A musical staff in 4/4 time with a key signature of one sharp (F#). It contains four measures of rests, followed by a half note G5 and a quarter note F#5 in the fifth measure. The word "The" is written below the staff.

last time, 'Cause it own you.



Dsus4

through and through... The da - ta bank know my num-

- ber. Says I got - ta pay 'cause I

B5

made the grade\_\_\_ last year. \_\_\_

A5

Feel it when I turn the screw. —

Kick you 'round the world. There ain't —

D5

— a thing — that it can't do, —



do to you. — Yeah!

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "do to you. — Yeah!". The middle staff is a piano accompaniment in treble clef, featuring a continuous eighth-note pattern. The bottom staff is a bass line in bass clef, featuring a continuous eighth-note pattern with fingerings 4, 0, 5, 0, 7, 0, 5, 0, 4, 0, 5, 0, 7, 0, 5, 0, 4, 0, 5, 0, 7, 0, 5, 0.

Who made who? — Who made you? —

let ring —  
Rhythm figure 2

The second system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Who made who? — Who made you? —". Above the staff, the chords "D" and "Dsus4" are indicated. The middle staff is a piano accompaniment in treble clef, featuring a continuous eighth-note pattern. The bottom staff is a bass line in bass clef, featuring a continuous eighth-note pattern with fingerings 4, 0, 5, 0, 7, 0, 5, 0, 4, 0, 5, 0, 7, 0, 5, 0, 4, 0, 5, 0, 7, 0, 5, 0. A dashed line indicates a continuation of the rhythm figure.

Who made who? — Ain't no - bod - y told you. Who made who? —

end Rhythm figure 2 with Rhythm figure 2

The third system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Who made who? — Ain't no - bod - y told you. Who made who? —". Above the staff, the chords "D", "Dsus4", "D", and "Dsus4" are indicated. The middle staff is a piano accompaniment in treble clef, featuring a continuous eighth-note pattern. The bottom staff is a bass line in bass clef, featuring a continuous eighth-note pattern with fingerings 4, 2, 3, 2, 4, 5, 2, 3, 2. A dashed line indicates a continuation of the rhythm figure.

Who made you? If you made them and they made you, Who pick up the middle and who made

*To Coda*

who? Yeah! Who made

Rhythm figure 3

end Rhythm figure 3

with Rhythm figure 2

who? Who turned the screw?

Yeah!

Guitar solo

8va

silent tap

6

7 10

14 10 7

12 10 7

14 10 7

12 10 7

14 10 7

12 10 7

7 10



8va-----

A A7sus4 D/A A 8va-----

Gm 8va-----

with Rhythm figures 1 and 2  
D Dsus4 D Dsus4

Some-one send me pic - tures. Get it in the eye, take it to the Y, Spin-nin' like a

B5 A7sus4

dy - na - mo... Feel it go - in' round and round...

let ring-----

Run - nin' out - ta chips, you got — no line, — In a

let ring-

with Rhythm figure 2 D.S.  $\frac{5}{4}$  al Coda  $\text{Coda}$

D Dsus4 D Dsus4

nak - ed town. — So don't look down. — No!

Coda with Rhythm figure 3

A A7sus4 D/A A A7sus4 D/A A

— who? Ain't no - bod - y told\_ you. Oh! Who made who?\_

A A7sus4 D/A A A7sus4 D/A A

Who made you?\_ Who\_ made

who? (Who made who?)\_ Who\_ made who? (Who made who?)\_ Yeah, — yeah, — yeah!

with Rhythm figure 2

D Dsus4 D Dsus4

who? (Who made who?)\_ Who\_ made who? (Who made who?)\_ Yeah, — yeah, — yeah!



A

G D A

No - bod-y told — you.

A G D A

(rhythm guitar ritard)

G D A

repeat and fade out

# Whole Lotta Rosie

Bon Scott/Malcolm Young/Angus Young

A5 C5 D5 C5 A5 N.C.      A5 C5 D5 C5 A5 N.C.

Rhythm figure 1      end Rhythm figure 1

with Rhythm figure 1 (3 times)  
A5 C5 D5 C5 A5 N.C.      A5 C5 D5 C5 A5

Wan-na tell — you sto-ry,

N.C.      A5 C5 D5 C5 A5 N.C.

'Bout wom'n I know...      When't comes to lov-

A5 C5 D5 C5 A5 N.C.      A5 C5 D5 C5 A5

- in',      She steals the show...

N.C.      A5 C5 D5 C5 A5 N.C.

She ain't ex-act-ly pret-ty,      Ain't ex-act-ly small,

A5 C5 D5 C5 A5 N.C.

Fort'-two thirt'-nine fif-ty-six,      You could say

T  
A  
B

2 5 7 5 2      2 5 7 5 2  
2 5 7 5 2      2 5 7 5 2  
0 3 0 5 0 3 0      0 3 0 5 0 3 0



A5 C5 D5 C5 A5

play 4 times  
(vocal tacet on repeats)

she's got it all. \_\_\_\_\_

Rhythm figure 2                      end Rhythm figure 2

T  
A  
B

2 5 7 5 2    2 2 2  
2 5 7 5 2    2 2 2  
0 3 0 0 0    0 0 0 0 0

with Rhythm figure 2 (7 times)

Nev-er had a wom - an, Nev-er had a wom-an like you, —

Do-in' all the things, do - in' all the things you do. —

Ain't no fai - ry sto - ry,                      Ain't no skin and bones, —                      But you

give it all you got,                      Weigh-in' in at nine - teen                      stone. —

5/8                      5/8 F5                      D5

You're a whole lot - ta wom-an.                      A whole lot - ta wom-an.

T  
A  
B

2 2 2 2 2 2 2 2    3 3 3    3 3 3  
2 2 2 2 2 2 2 2    3 3 3    3 3 3  
0 0 0 0 0 0 0 0    3 3 3    3 3 3

A5 G5

A whole lot - ta Ros - ie, Whole lot - ta

A5 G5 A5 G5

Ros - ie, A whole lot - ta Ros - ie,

G5/F# G5 G5/F# G5 G5/G#

To Coda I ☺  
To Coda II ☺☺

You're a whole lot - ta wom - an.



A5

with Rhythm figure 2 (7 times)

Hon - ey you can do it, Do it to me all night long.\_

On - ly one who turns, On - ly one who turns me on...

All through the night -

- time, Right a - round the clock, \_

*D.S. al Coda I*

To my sur - prise, Huh! Ros - ie nev - er stops.

Coda I

Guitar solo  
A5

with Rhythm figure 2 (7 times)





First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with a trill marked "F5" and a triplet of eighth notes. The bass staff shows guitar fretting with fingerings 13, 15, 17, 16, 17, 5, 8, 8, 7.

Second system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with a trill marked "D5" and a triplet of eighth notes. The bass staff shows guitar fretting with fingerings 5, 7, 5, 8, 5, 7, 8, 7, 5, 7, 5, 7, 5.

Third system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with a trill marked "A5 guitar 1 N.C." and a trill marked "D5". The bass staff shows guitar fretting with fingerings 7, 5, 7, 7, 7, 5, 7, 2, 5, 7, 5, 2, 5, 2. Annotations include "guitar 2 A5 C5" and "play 6 times C5 A5".

\*first time only

Fourth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with a trill marked "guitar 1 N.C." and a trill marked "D5". The bass staff shows guitar fretting with fingerings 7, 5, 7, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7.

with Rhythm figure 2 (7 times)

Fifth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with a trill marked "f" and a trill marked "D5". The bass staff shows guitar fretting with fingerings 7, 5, 7, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7.

The musical score for 'The Rose Tree' is presented in three parts: Treble Clef, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is 2/4. The Treble Clef part features a melody with a repeat sign and a trill. The Tenor and Bass parts provide harmonic support with fingerings and a trill in the Tenor part.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The top system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with notes beamed in groups of four. Above the staff, there are wavy lines indicating a vibrato or tremolo effect, and the word "Bva" is written above the first wavy line. The bottom system features a bass clef and a key signature of one sharp. It contains three staves labeled T, A, and B. The T staff has a wavy line above it, and the A and B staves have a wavy line above them. The T staff has a "2" written below it, and the A and B staves have a "20 (22)" written below them. The B staff has a diamond-shaped symbol below it. The score is divided into two measures by a vertical line.

[illegible]



[illegible]

*D.S. al Coda II*

Oh, a whole lot - ta

*hold bend*

B

T 20 (22) (22) (22) (22)

A

B

Coda II

A

[illegible]

# Rock n' Roll Damnation

Ronald Scott/Malcolm Young/Angus Young

**Rhythm figure 1**

**end Rhythm figure 1**

**Rhythm figure 2**

**end Rhythm figure 2**

*play 4 times (vocal enters on fourth time through)*

**1. They**

*with Rhythm figure 2 (8 times)*

say that you play too loud, — well, ba - by that's tough.  
say that you want re - spect, — ho - ney for what?

They say that you get too much — can't get e -  
For ev - 'ry-thing that you've done for me, — thanks a lot..



D/A A D/A A D/A A

- nough. They tell you that you look a fool, —  
Get up off your bend - ed knees, —

D/A A D/A A D/A A

and, ba - by I'm a fool for you. — They  
set your mind — at ease. — My

D/A A D/A A

say that your mind's dis - eased, — shake your stuff. —  
tem - per' - ture's run - nin' hot, — oh, I been —

D/A A D/A A

wait - in' all night for a bite of what you got. } And it's a

G D A D/A A G D D/A A

Rock 'n' roll - dam - na - tion, Ma's own whip - pin' boy. —

Rhythm figure 3 end Rhythm figure 3 with Rhythm figure 3 (2 times)

T 3 3 2 2 2 3 3 2  
A 6 6 2 2 2 2 2 2  
B 6 6 2 2 2 4 4 2 2 6

G D A D E

Rock 'n' roll - dam - na - tion, 1. Take your chance, — while you still — got the choice. —  
2.3. Take your chance, — while you still — got the —

1. with Rhythm figure 2 (2 times)  
A D/A A D/A A D/A A D/A A

2. You

2. with Rhythm figure 1 (2 times)

A7

D/A

choice.

Oh, it's a hard life...

D/A

A7

D/A

Dam - na - tion, — They're

A7

D/A

A7

put - tin' you down, — Dam - na - tion, — All — o - ver - town, — Dam -

D/A

- na - tion, — 'Cause you're way — out - ta reach, —

A7

D/A

D.S.<sup>al</sup> Coda

Liv - in' on the street you've got to prac - tice what you preach. And it's a

Coda

A D/A A D/A A D/A A

choice.

8va-

with Rhythm figure 2 (6 times)

B B B B

T 17 17 17 17 17 17 17 17

A 10 (18) 14 14 14 14 10 (18) 14 10 (18) 10 (18)

B 10 10 10 10 10 10 10 10



D/A A D/A A D/A A

Dam - na - tion, — You left a hap - py home, — Dam -

8va—

B B B B B B B B

17 17 17 17 17 17 17 17

16 (16) 16 (16) 16 (16) 16 (16) 16 (16) 16 (16) 16 (16) 16 (16)

D/A A D/A A D/A A

- na - tion, — To live — on your own, — Dam - na - tion, — You want to

8va—

B B B B

17 17 17 17

16 (16) 16 (16) 16 (16) 16 (16)

17 17 17 17 17 17 17 17

D/A A D/A A D/A A

live in sin, — Dam - na - tion, — It's a rock 'n' roll, — Dam -

8va—

B

17 17 17 17 17 17 17 17 17 17 17 17 17 17

16 (21) 16 (21)

D/A A D/A A

- na - tion, \_\_\_\_\_ Just a bun - dle of joy, \_\_\_\_\_ Dam -

Rhythm figure 4 end Rhythm figure 4

T A B

with Rhythm figure 4 (4 times)

D/A A D/A A D/A A

- na - tion, \_\_\_\_\_ You're a toy \_\_\_\_\_ for a boy, Dam - na - tion, \_\_\_\_\_ You got

D/A A Dam - na - tion, \_\_\_\_\_ A

dol - lars in your eyes, And they're chas - in' that pie \_\_\_\_\_

D/A A D/A A D/A A

\_\_\_\_\_ in the sky, Dam - na - tion, \_\_\_\_\_ Rock 'n' roll \_\_\_\_\_ dam -

D/A A D/A A

- na - tion. \_\_\_\_\_



# What Do You Do For Money Honey

Angus Young/Malcolm Young/Brian Johnson

E5 G5 D A E5 G5

Rhythm figure 1

D A E5 G5 D A

end Rhythm figure 1

E5 G5 E5 D5 D5/C#

Rhythm figure 2

G5 D/F# D5 E5 D5 D5/E G5 D/F# E5

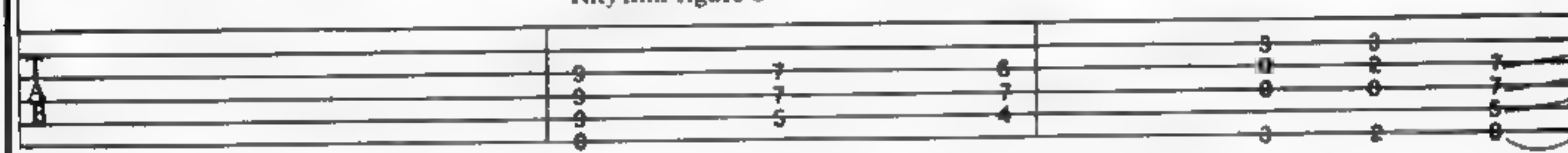
1. You're work -

end Rhythm figure 2

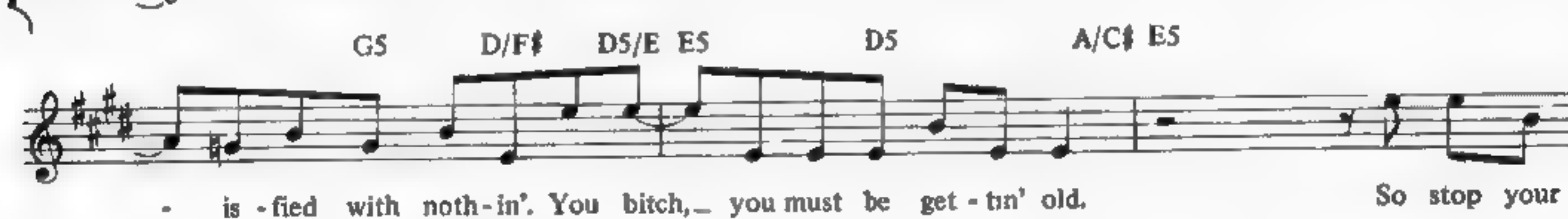
with Rhythm figure 2



Rhythm figure 3



end Rhythm figure 3 with Rhythm figure 3



Rhythm figure 4

end Rhythm figure 4 Rhythm figure 5





end Rhythm figure 5 with Rhythm figure 1

**with Rhythm Figure 1 (first 2 bars)**

1. E5 D5 D5/C# G5 D/F# E5 D5 D5/C# G5 D/F# E5

2. You're lov -

with Rhythm figure 4 (2 times)

2. E5

What-a ya do for mon-ey, hon-ey, How do you get your kicks?

What-a ya do for mon-ey, hon-ey, How do you get your kicks?

T		
A	9	9
B	9	9
	7	7
	6	6





8va

G5 D/F# E5 D5 D/C#

hold bend

B

12 15 14 12 14 12 14 12 14 14

15 (17) (17) (16) 12 14 (16) 14 (16)

8va-----

G5 D/F# E5 D5 A5

with Rhythm figure 5

hold bend-----

8va-----

with Rhythm figure 1 (3 times)

E5 G5 D A- E5 G5 D A

Hon - ey, — what-a ya do for mon - ey? —

play 3 times  
(vocal and lead guitar  
ad lib second and third  
time through)

E5 G5 D A E5 G5

Hon - ey, — what-a ya do for mon - ey? — What ya

8va-----

with Rhythm figure 1 (first 2 bars)

B B

15 (17) 15 (17)



*rall.* D A

gon - na do? Ah, what you gon-na do?...

*rall.* E 8va-

gon - na do? Ah, what you gon-na do?...

gon - na do? Ah, what you gon-na do?...

### Additional Lyrics

2. You're lovin' on the take, and you're always on the make,  
 Squeezin' all the blood outta men.  
 They're standin' in a queue, just to spend a night with you;  
 It's business as usual again.  
 You're always grabbin', stabbin', try'n' to get it back in.  
 But girl, you must be gettin' slow,  
 So stop your love on the road.  
 All your diggin' for gold,  
 You make me wonder,  
 Yes, I wonder, I wonder.

# Let There Be Rock

Ronald Scott/Angus Young/Malcolm Young

G5 E5 A5 E5 G5

Rhythm figure 1

play 4 times  
(vocal enters on  
fourth time through)

E5 A5 E5 G5 E5

In the be - gin - ning,

(play upstemmed notes on  
fourth time through)

end Rhythm figure 1

\*first three times only

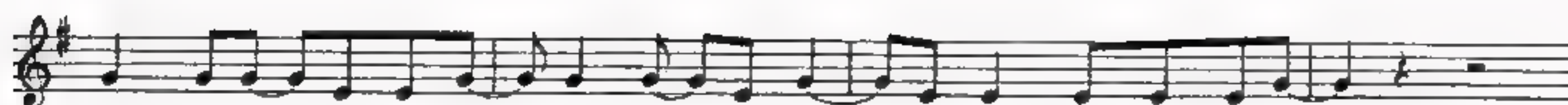
Guitar tacet

Back in nine - teen fif - ty five, — Man did - n't know, 'bout a

rock 'n' roll — show, 'N' all that jive. — White man had the schmaltz, —

— Black man had the blues, — No one knew what they was





gon - na do, — But Tchai-kov - sky had the news. — He said "Let there be sound,"



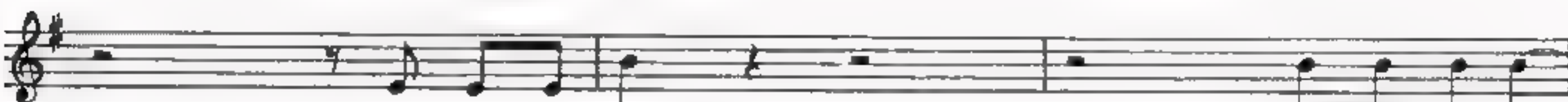
And there was sound.

"Let there be light,"



And there was light.

"Let there be drums,"



'N' there was drums.

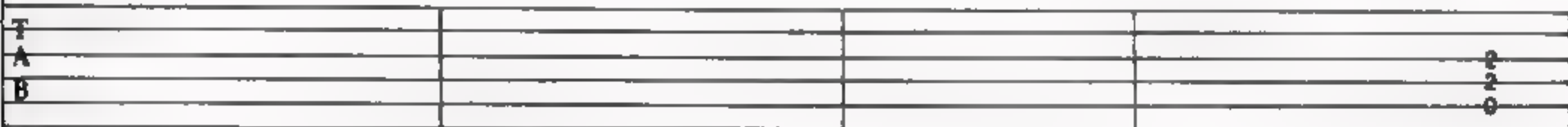
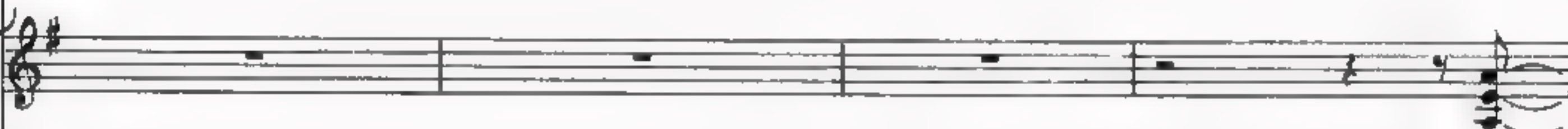
"Let there be gui -



tar,"

There was gui - tar.

Let there be rock. —



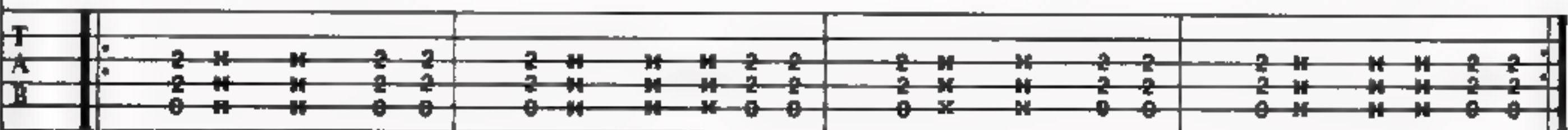
A5

(vocal tacet on repeat)



Rhythm figure 2

end Rhythm figure 2



## Guitar solo

with Rhythm figure 2 (3 times)

B R

B B

B5

(with simile rhythm)

8va--

B

8va--

A5

B



freely  
A7 A7sus4 8va- - 7 E7#9

N.H.

a tempo  
(G5) E5 A5 E5 G5 E5 A5 E5 G5 E5 play 4 times

with Rhythm figure 1 (4 times)

\*play on repeats only.

N.C.

And it came\_ to pass,\_ That Rock 'n' Roll\_ was born.\_ All a -

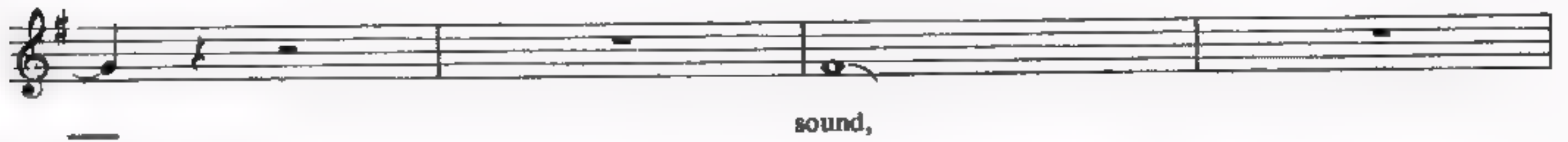
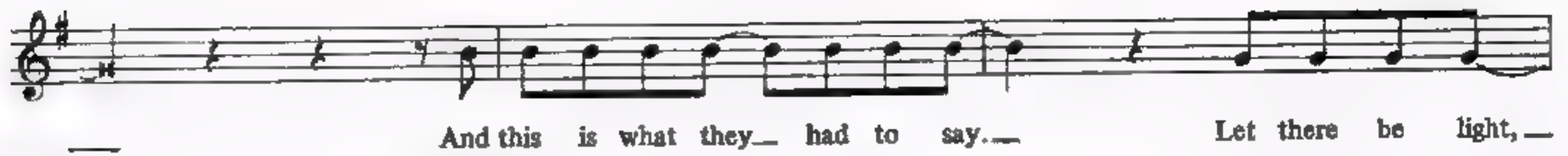
cross the land\_ ev - 'ry rock - in' band,\_ Was blow - in' up a storm. And the

gui - tar man\_ got fa - mous, The busi - ness - man\_ got rich.\_ And in

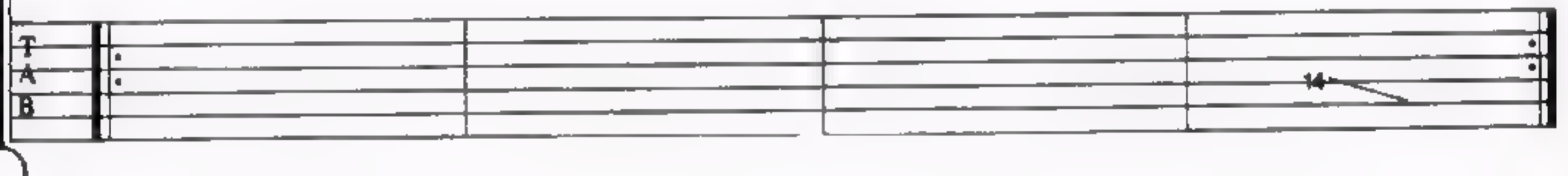
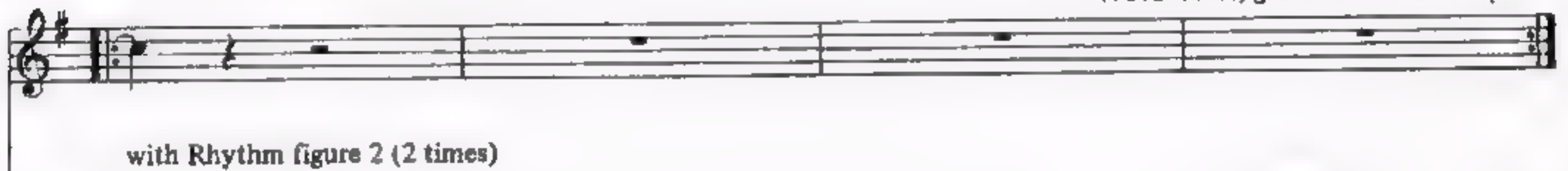
ev - 'ry bar\_ there was a su - per - star, With a se - ven year itch.\_

There were fif - ty mil - lion fin - gers,

Learn - in' how\_ to play. And you could hear the fin - gers pick - in', \_



*(vocal tacet, guitar 2 enters on repeat)*





B5

*(with simile rhythm)*

A5

G5

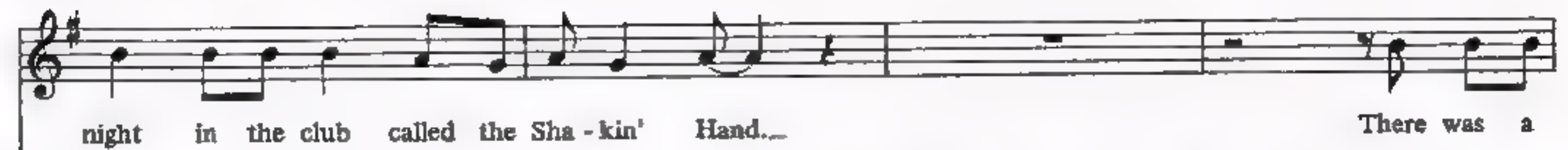
*with feedback*

a tempo  
with Rhythm figure 1 (4 times)

*play 4 times  
(vocal enters on  
fourth time through)*

One

G5 E A5 E G5 E



Rhythm figure 3

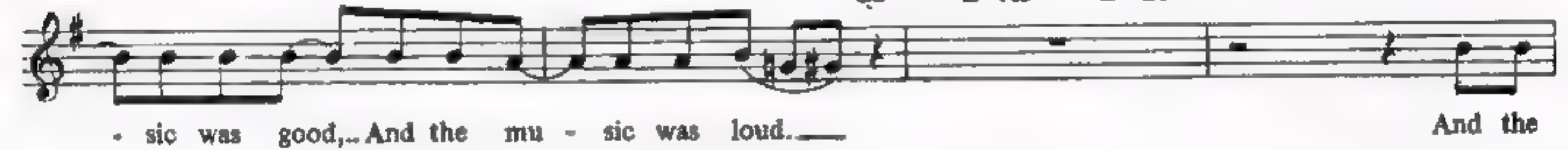
end Rhythm figure 3

N.C.  
with Rhythm figure 3 (3 times)

G5 E A5 E G5 E

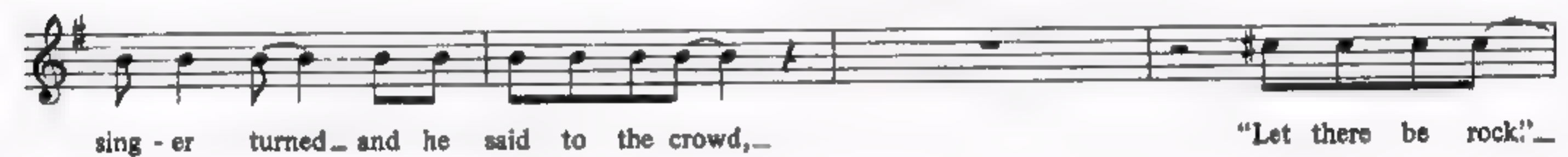


G5 E A5 E G5 E

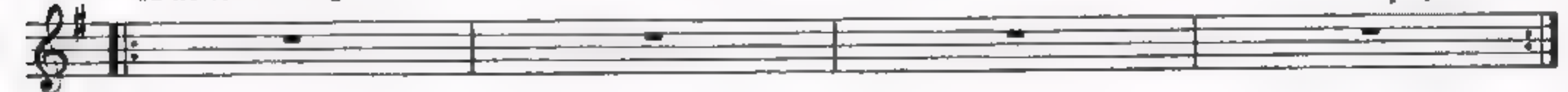


G5 E A5 E G5 E

A5



with Rhythm figure 2 (6 times)

*ad lib solo throughout**play 5 times*

B5 (with smile rhythm)

*smile**play 9 times*

E

B5

B





# High Voltage

93

Ronald Scott/Angus Young/Malcolm Young

*guitar 1*

E D5 A E D5

Rhythm figure 1

Tablature for guitar 1, first system:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
T	0 0	0		0 0	0
A	0 0	0	7	0 0	0
B	7 7	7	5	7 7	5

A E D5 A E

Tablature for guitar 1, second system:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
T		0 0	0		0 0
A	2 2	0 0	7	2 2	0 0
B	0	7 7	5	0	7 7

*guitar 2*

D5 A

Tablature for guitar 2:

String	Measure 1	Measure 2
T		
A		5
B		5

*guitar 1*

end Rhythm figure 1 Rhythm figure 2

Tablature for guitar 1, third system:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8
T	0		2 2	2 2	2 2	2 2	2 2	2 2
A	0	7	2 2	2 2	2 2	2 2	2 2	2 2
B	7	5	4	0	0	0	0	0

E

Well, you

*guitar 2 continues pattern over verse*

end Rhythm figure 2

Verse

D5

E

ask me 'bout the clothes I wear, — And you  
ask me why I like — to dance, — And you

Rhythm figure 3

end Rhythm figure 3

with Rhythm figure 3 (3 times)

D5

E5

ask me why I grow my hair, —  
ask me why I like to sing, —

And you ask me why I'm in a band. —  
And you ask me why I like to play. — I



D5 E

I dig do - in' one - night stands... And you wan - na see me do  
got to get my kicks some way. And you ask me what I'm all

D5 A

my thing, All you got - ta do is plug me in - to high,  
a bout. Come on, let me hear you shout. High,

with Rhythm figure 2

I said high ...  
I said high ...

Chorus  
A5 C5 D5 A5

High volt - age rock 'n' roll.

Rhythm figure 4

C5 D5 A5 C5

High volt - age rock 'n' roll.

High voltage, high voltage

D5 C5 D5

T  
A  
B

5 6 5 5 7 7 7 7 7 5 5 5 5 5 7

age, high voltage rock 'n' roll.

C5 G5 D A5

T  
A  
B

7 7 7 7 5 5 5 5 5 5 5 5 5 5 5

end Rhythm figure 4

with Rhythm figure 2

To Coda

E

Well, you

Guitar solo

E D5 A E D5

with Rhythm figure 1

B B R B B B

T  
A  
B

14 16 12 12 14 16 14 12 14 14 12 14 16 12 15 17 15 17





# Flick Of The Switch

Brian Johnson/Angus Young/Malcolm Young

A5 C5 D5

A5 C5 D5

A5 C5 D5

Rhythm figure 1 end Rhythm figure 1

A5 C5 D5

Well, there's a  
She gon - na



with Rhythm figure 1 (3 times)

A5 C5 D5 A5 C5 D5

love blow gone you down on all sky mine, high, Su - i - ci - dal  
Flash the eye, e -

A5 C5 D5

volt - age line, She sends sig - nals out - ta dis - tress, -  
- lec - tri - fy, A pow'r force you should feel, -

A5 C5 D5

She de - vil, she e - vil. She got ya reel - in' on a  
She de - vil, she e - vil. She got ya scream - in' on a

Am D5

rock - in' ma - chine, } With a flick of the switch, - With a  
light - nin' ma - chine, }

Rhythm figure 2

Am D G5 D Am

flick of the switch, — She blow — ya sky high. With a flick of the switch, —

end Rhythm figure 2 with Rhythm figure 2 (first 2 bars)

With a flick of the switch, — She can sat-is-fy. —

2. G5 D G D G D

Give you pain, — Blow your brain. —

Guitar solo

T  
A  
B

2 9 2 2 2 3 2 2 2 2 2 9 5 7



with Rhythm figure 1 (7 times)

Am C D Am C D

T A B

7 5 7 5 5

7 7 (8) 5 7 5 6 7 7

Am C D

T A B

6 (10) 6 (10) 6 (10) 6 (10)

5 5 6 5 5 7 7

Am C D Am C D

T A B

5 5 6 5 2 0 5 2 0 5 2 0

4 (5) 10 10 (14) 10 12 (14) 10 15 (17)

Am C D

T A B

17 17 17 17 20 17 20 17 20 19 17 19

10 10 10 17 19 (21) 17 19 (21) 19 20 19 17 19

Am C D

T A B

17 20 (21) 17 20 (21) 17 20 (22) 20 (22) 20 17 19 17 20 10 (21) 19 17

17 17 17 17 20 17 20 17 20 19 17 19

A C D

Flick the switch, \_ Flick the switch, \_

8va-1 6

P.H. B

Am D5

With a flick of the switch, \_ She blow \_ ya sky high. With a

with Rhythm figure 2

Am D G5 D with Rhythm figure 2 (first 2 bars) Am

flick of the switch, \_ She can \_ sat - is - fy. \_ With a flick of the switch, \_ She gon - na

D Am D G D

burn you \_ down. With a flick of the switch, \_ Raise \_ to the ground. With a



Am D Am

flick of the switch, With a flick of the switch,

with Rhythm figure 2 (2 times) *hold bend*

B B B

15 (17) 15 15 (17)

D G5 D Am D

Flick of the switch, She gon-na give you\_\_ pain.\_

8va-----

B B

15 (17) 15 (17)

13 14 14

Am D G5 D

Flick of the switch, She's gon-na blow your brain.\_\_\_\_

8va-----

B B B B B B

15 (17) 12 12 15 (17) 15 (17) 12 15 (17) 20 (22)

D G D G D

Blow your brain. —

*Sva*-----

T 17 20 (22) 20 17 20 (22) R 20 17 17 17 20 20 17 20 19 17 19 (21)

A

B

G D D Am C

She's gon - na put the

*Sva*-----

T 20 10 (24) 10 (24) 19 17 19 11 10 5 8 7 (9) 5 7 5 10 (5)

A

B

D A5

lights out on you.

*Sva*-----

T 20 10 (24) 10 (24) 19 17 19 11 10 5 8 7 (9) 5 7 5 10 (5)

A

B



# The Jack

Ronald Scott/Angus Young/Malcolm Young

First system of musical notation for "The Jack". It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in a single line. The first measure is marked with a "B" and a bracket indicating a triplet of eighth notes. The second measure is marked with an "A". The third measure is marked with a "B". The fourth measure is marked with an "A". Below the treble staff is a bass staff with a key signature of three sharps and a 4/4 time signature. The bass line is written in a single line. The first measure is marked with a "B" and a bracket indicating a triplet of eighth notes. The second measure is marked with an "A". The third measure is marked with a "B". The fourth measure is marked with an "A".

Second system of musical notation for "The Jack". It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in a single line. The first measure is marked with a "B". The second measure is marked with an "A". The third measure is marked with an "E". The fourth measure is marked with a "3" and a bracket indicating a triplet of eighth notes. The fifth measure is marked with a "B". Below the treble staff is a bass staff with a key signature of three sharps and a 4/4 time signature. The bass line is written in a single line. The first measure is marked with a "B" and a bracket indicating a triplet of eighth notes. The second measure is marked with an "A". The third measure is marked with an "E". The fourth measure is marked with a "3" and a bracket indicating a triplet of eighth notes. The fifth measure is marked with a "B".

Third system of musical notation for "The Jack". It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in a single line. The first measure is marked with a "Verse" and a "3" and a bracket indicating a triplet of eighth notes. The second measure is marked with an "E". The third measure is marked with a "3" and a bracket indicating a triplet of eighth notes. The fourth measure is marked with a "3" and a bracket indicating a triplet of eighth notes. The fifth measure is marked with a "3" and a bracket indicating a triplet of eighth notes. The sixth measure is marked with a "3" and a bracket indicating a triplet of eighth notes. Below the treble staff is a bass staff with a key signature of three sharps and a 4/4 time signature. The bass line is written in a single line. The first measure is marked with a "3" and a bracket indicating a triplet of eighth notes. The second measure is marked with a "3" and a bracket indicating a triplet of eighth notes. The third measure is marked with an "E". The fourth measure is marked with a "3" and a bracket indicating a triplet of eighth notes. The fifth measure is marked with a "3" and a bracket indicating a triplet of eighth notes. The sixth measure is marked with a "3" and a bracket indicating a triplet of eighth notes. The lyrics "She gave me the queen, she gave me the king, She was wheel-in' and" are written below the treble staff. Below the bass staff is a label "Rhythm figure 1".

deal - in', just do - in' her thing. She was hold - ing a

The first system of the musical score. The vocal line (treble clef) features a triplet of eighth notes in the first measure, followed by a quarter note, and then another triplet of eighth notes in the third measure. The piano accompaniment (treble and bass clefs) consists of chords and single notes. The bass line (bass clef) has a sequence of notes: 2, 2, 4, 5, 2, 2, 4, 5.

pair, but I had to try, Her deuce was

The second system of the musical score. The vocal line (treble clef) features a triplet of eighth notes in the second measure, followed by a quarter note, and then another triplet of eighth notes in the fourth measure. The piano accompaniment (treble and bass clefs) consists of chords and single notes. The bass line (bass clef) has a sequence of notes: 2, 2, 4, 5, 2, 2, 4, 5.

wild, but my ace was high. But

The third system of the musical score. The vocal line (treble clef) features a triplet of eighth notes in the second measure, followed by a quarter note, and then another triplet of eighth notes in the fourth measure. The piano accompaniment (treble and bass clefs) consists of chords and single notes. The bass line (bass clef) has a sequence of notes: 2, 2, 4, 5, 2, 2, 4, 5.

how was I to know that she'd been dealt with be - fore, — Said she

The fourth system of the musical score. The vocal line (treble clef) features a triplet of eighth notes in the second measure, followed by a quarter note, and then another triplet of eighth notes in the fourth measure. The piano accompaniment (treble and bass clefs) consists of chords and single notes. The bass line (bass clef) has a sequence of notes: 2, 2, 4, 5, 2, 2, 4, 5.



nev - er had a full house, — but I should have known, From the

A  
ta - too on her left leg, and the gar - ter on her right, She'd

have the card to bring me down if she played it right, She's got the

end Rhythm figure 1

## Chorus

E

jack, she's got the jack, she's got the

jack, she's got the jack, she's got the

jack, she's got the jack, she's got the

jack, she's got the jack, she's got the



**B** **A** *To Coda II* (third time)

jack, jack, jack, jack, jack, jack, jack, she's got the

**E** *To Coda I* (first 2 times) **B** *Guitar solo*

jack.

**E** with Rhythm figure 1 (2 times)

**B** **B R** **B** **B B** **R**

**A**

**B R** **B** **B**

First system of musical notation. The treble staff contains a melodic line with various notes and rests. The guitar staff shows fret numbers: B, B, B, B, B, R, followed by a trill (tr) and a B at the 10th or 12th fret.

Second system of musical notation. The treble staff shows a melodic line with a sixteenth-note run, a '6' indicating a sixteenth note, and a 'hold bend' instruction. The guitar staff shows fret numbers: 12, 15, 12, 15 (17), (17), (17) 15 12, 14 (15), 14, 12.

Third system of musical notation. The treble staff shows a melodic line with a sixteenth-note run, a '3' indicating a triplet, and a '5' indicating a fifth. The guitar staff shows fret numbers: 15 (17) 15 (17), 15 12 14 15 (17) 15 14 12, 12, 15 12, 12, 14, 14, 14 (16), 15 12 14 12, 12 14 (16), 12, 15 12, 15 14 12, 14, 12, 14, 14.

Fourth system of musical notation. The treble staff shows a melodic line with a sixteenth-note run, a '3' indicating a triplet, and a '5' indicating a fifth. The guitar staff shows fret numbers: 15 (17) 15 (17), 15 12 14 15 (17) 15 14 12, 12, 15 12, 12, 14, 14, 14 (16), 15 12 14 12, 12 14 (16), 12, 15 12, 15 14 12, 14, 12, 14, 14.

Pok - er face was her name, pok - er face was her



na - ture, Pok-er straight was her game, if she knew she could get you. She played 'em

fast, and she played 'em hard, She could close her eyes, and feel ev-'ry

card. But how was I to know, that she'd been shuf-fled be-fore, Said she'd

nev-er had a roy-al flush, but I should have known, That

all the cards were com-in', from the bot-tom of the pack, And if I'd

known what she was deal-in' out, I'd have dealt it back. She's got the

*D.S. al Coda I*

Coda I

*play chorus 3 times (take Coda II third time)*

She's got the

Coda II

jack.

*ritard*

Final musical notation with chords F and E.

# Rock n' Roll Ain't Noise Pollution

Angus Young/Malcolm Young/Brian Johnson

The musical score is written for guitar in E major (indicated by four sharps: F#, C#, G#, D#) and 4/4 time. It consists of three systems of music, each with a treble and bass staff. The first system is labeled with (E), (A), and (E) above the treble staff. The second system is labeled with (A), (E), and (A) above the treble staff, with the instruction 'play 3 times' written above the middle measure. The third system is labeled with (E), (A), and (E) above the treble staff. The bass staff contains fret numbers (0, 1, 2, 3, 4) and some triplets. The score ends with a double bar line and a fermata over the final chord.

*Spoken. Hey, there, all you middle men. Throw away your fancy clothes. And while you're out there sittin' on a fence, so get off your ass and come down here, 'cause rock 'n' roll ain't no riddle, man. To me it makes good, good sense.*



E5 A G5 E

Rhythm figure 1

A G5 E5 A G5

E A G5 E5

end Rhythm figure 1

A E A

1. Hea - vy de - ci - bels are play - in' on my gui - tar. We got vi - bra - tions com - in' up from the floor..

Rhythm figure 2

Well, just list - 'nin' to the rock that's giv - in' too much noise. — Are you

E A

end Rhythm figure 2

deaf, you wan - na hear some — more. — We're just

E A

end Rhythm figure 2

talk - in' a - bout the fu - ture, — For - get a - bout the past. — It'll

E5 D5/A B E5

3



al - ways be with us, — It's nev - er gon - na die,

with Rhythm figure 1

nev - er gon - na die. Rock 'n' roll — ain't noise pol - lu -

tion. Rock 'n' roll — ain't gon - na die. — Rock 'n' roll —

1. ain't noise pol - lu - tion. Rock 'n' roll, — it will sur - vive. —

2. — ain't noise pol - lu — tion. Rock 'n' — roll — is just rock 'n' roll. —

Guitar solo

B R

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The score is written in a traditional musical notation style, with notes, rests, and bar lines clearly visible.

8va

hold bend

hold bend

hold bend

B R B B R

15 15 14 14 14 12 16 15 15 15 15 15 14 12 14 12 15 15 15 15 14 12 14 12 14 12 14 12 14 14

(16) (16) (16) (16) (16) (16) 16 (16) (16) (16) (16) 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 14



B E D/A A

8va

hold bend

E5

Rock 'n' roll

8va

with Rhythm figure 1 (first 4 bars) (3 times)  
ad lib guitar solo (16 bars)

A G5 E5 A G5 E

ain't noise pol - lu - tion. Rock 'n' roll ain't gon - na die.

E5 A G5 E5

Rock 'n' roll ain't no pol - lu - tion. Rock and

A G5 E E5 A G5

roll, it will sur - vive. Rock and roll ain't no pol - lu -

E5                      A                      G5 E                      E5  
 - tion.      Rock <sub>3</sub> and roll      it'll <sub>3</sub> nev - er      die. <sub>3</sub>      Rock <sub>3</sub> and  
 A                      G5      E5                      E7/A                      A  
 roll      ain't <sub>3</sub> no      pol - lu - tion.      Rock <sub>3</sub> and roll. <sub>3</sub>      Ah, rock 'n' roll  
 is just a rock 'n' roll,      yeah!

### Additional Lyrics

2. I took a look inside your bedroom door,  
 You looked so good lyin' on your bed.  
 Well, I asked you if you wanted any rhythm and love,  
 You said you wanna rock 'n' roll instead.  
 We're just talkin' about the future,  
 Forget about the past,  
 It'll always be with us,  
 It's never gonna die, never gonna die.



# Dirty Deeds Done Dirt Cheap

Bon Scott/Malcolm Young/Angus Young

E G5 E A5 E D5/A E *play 3 times*

Rhythm figure 1 end Rhythm figure 1

with Rhythm figure 1 (first 3 bars) G5 E A5 E D5/A E D5 E

If you're

hav - in' trou - ble with the high school head, He's giv - in' you the blues.

Rhythm figure 2 with feed back

D E

You wan - na grad - u - ate but not in 'is bed,

with Rhythm figure 2 (2 times)

end Rhythm figure 2



Here's what you got - ta do. ————— Pick up the phone, I'm

al - ways home, Call me an - y - time. Just ring

three six\_ two, four\_ three six\_ o, I lead a life of crime...

Rhythm figure 3 end Rhythm figure 3

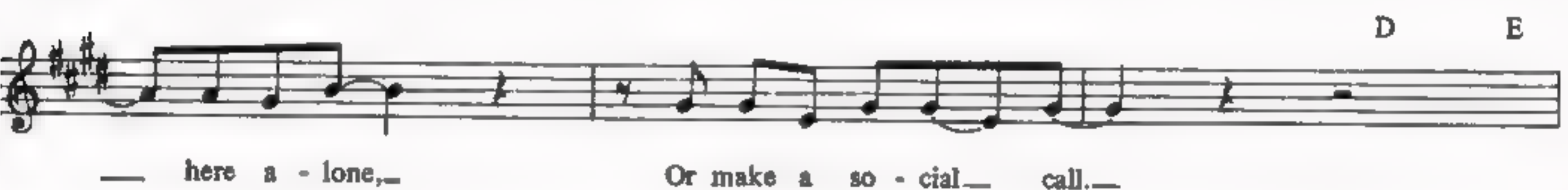
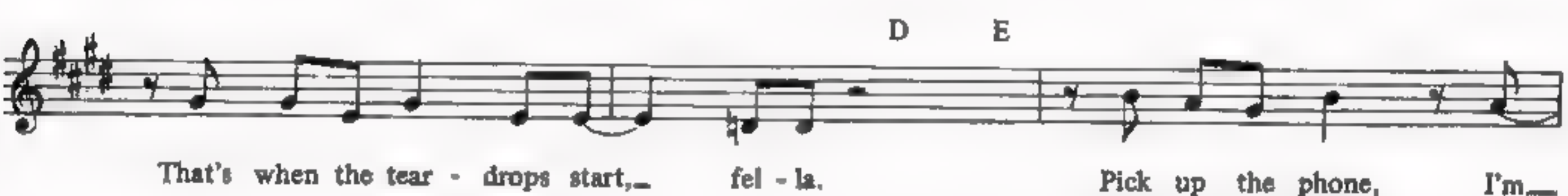
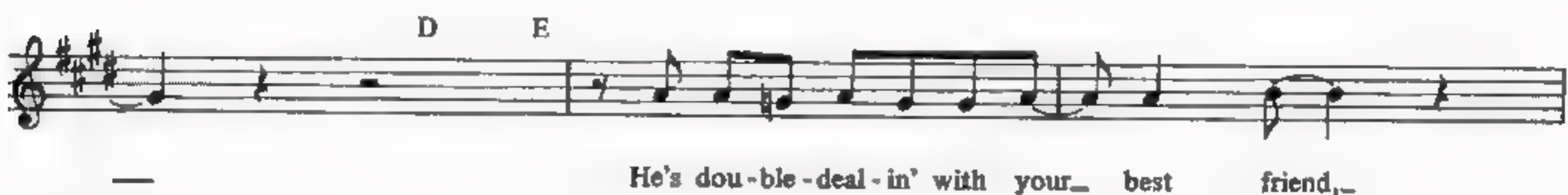
Dirt - y deeds\_ done dirt cheap. Dirt - y deeds\_ done dirt cheap.

Dirt - y deeds\_ done dirt cheap. Dirt - y deeds\_ and they're





with Rhythm figure 2 (3 times)



with Rhythm figure 3



A5 G5 A5 E

Dirt - y deeds\_ done dirt cheap. Dirt - y deeds\_ and they're

The first system of music shows a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "Dirt - y deeds\_ done dirt cheap. Dirt - y deeds\_ and they're". Above the vocal line, the chords A5, G5, A5, and E are indicated. The guitar accompaniment is shown in two staves (treble and bass clef) with chords corresponding to the vocal line. The E chord is held for a longer duration, indicated by a wavy line.

B A

done dirt cheap.

Guitar solo

hold bend

The second system continues the vocal line with the lyrics "done dirt cheap." and includes a guitar solo section. The solo is marked with a wavy line and the instruction "hold bend". The solo is in treble clef and features a key signature of three sharps. The guitar accompaniment is shown in two staves (treble and bass clef) with chords B and A indicated above the solo section.

B A B

The third system continues the guitar solo section. It features a wavy line and the instruction "hold bend". The solo is in treble clef and features a key signature of three sharps. The guitar accompaniment is shown in two staves (treble and bass clef) with chords B, A, and B indicated above the solo section.

A B

The fourth system continues the guitar solo section. It features a wavy line and the instruction "hold bend". The solo is in treble clef and features a key signature of three sharps. The guitar accompaniment is shown in two staves (treble and bass clef) with chords A and B indicated above the solo section.



Handwritten musical notation for the first system. The treble clef staff shows a melodic line starting with a wavy line, followed by a series of eighth notes with slurs. Above the staff, there are handwritten notes: a wavy line, a 'D' with a note, and a series of notes with slurs. The bass clef staff shows a series of notes with slurs, with the letters 'B' and 'R' written above. The text 'with Rhythm figure 1' is written above the bass clef staff.

Handwritten musical notation for the second system. The treble clef staff shows a series of eighth notes with slurs. The bass clef staff shows a series of notes with slurs.

Handwritten musical notation for the third system. The treble clef staff shows a series of eighth notes with slurs. The bass clef staff shows a series of notes with slurs. The text 'with Rhythm figure 1 (first 3 bars)' is written above the bass clef staff.

Handwritten musical notation for the fourth system. The treble clef staff shows a series of eighth notes with slurs. The bass clef staff shows a series of notes with slurs. The text '8va-' is written above the treble clef staff.

done dirt cheap. Dirt - y deeds\_ and they're done dirt cheap.



G5 E A5 E E D E

Con - crete shoes, cy - a - nide, T. N. T. done dirt cheap.

Rhythm figure 4 end Rhythm figure 4

with Rhythm figure 4

Neck - ties, con - tracts, high volt - age, done dirt cheap.

G E A

Dirt - y deeds, they're read - y to send him

Rhythm figure 5

E D E

on the cruise, done dirt cheap. Dirt - y deeds, dirt -

with Rhythm figure 5 end Rhythm figure 5

D E

- y deeds, dirt - y deeds, done dirt cheap. Yeah!



# For Those About To Rock (We Salute You)

Angus Young/Malcolm Young/Brian Johnson

*guitar 2*  
B 8va----- Bm B5 Bsus4

Rhythm figure 1 end Rhythm figure 1

*guitar 1*  
B5 G5 D/F# E

with Rhythm figure 1 (4 times)

B5 G5 D/F# E

B5 B5/A G5 D/F# E5

B5 B5/A G5 D/F# E

The musical score is written for guitar 1 and guitar 2. Guitar 2 plays a high-octave B note (8va) and a series of chords: Bm, B5, and Bsus4. Guitar 1 plays a B5 chord, followed by a sequence of chords: G5, D/F#, and E. The score includes a rhythm figure 1 and its variations across four systems. Chords and notes are indicated above the staves, and fingerings are shown in the bass staff.





D/F# E B5 B5/A G5

To the gui - tar bite. — Yeah, yeah, —

D/F# E B D/A A E

Oh! — Stand up and be coun - ted, For

Rhythm figure 4

T A B

3 3 3 2 2 1

2 2 2 2 2 2

4 4 4 4 4 4

0 0 0 0 0 0

G5 E B D/A A E

what you are a - bout to re - ceive. — We are the deal - ers, We'll

end Rhythm figure 4 with Rhythm figure 4 (3 times)

T A B

3 3 3 2 2 1

2 2 2 2 2 2

4 4 4 4 4 4

0 0 0 0 0 0

G5 E B D/A

give you ev - 'ry - thing you need. — Hail, hail to the  
rock at dawn on the

A E G5 E

good times, 'Cause rock has got the right of way. — We  
front line, Like a bolt right out - ta the blue. — The

B D/A A E

ain't no leg - end, ain't no cause, — We're just liv - in'  
sky's a - light with gui - tar bite, — Heads will roll and



with Rhythm figure 2 (2 times)

G5 E B5 B5/A G5

for\_ to - day.\_  
rock\_ to - night.\_

For those a - bout\_ to rock,

We sa -

D/F# E

lute you.\_

For those a - bout\_ to rock,

1. B5 B5/A

G5 D/F# E

We sa - lute you.\_ We

2. with Rhythm figure 3  
B5 B5/A

those a - bout\_ to rock,  
with Rhythm figure 2  
B5 B5/A

those a - bout\_ to rock,

We sa - lute you.\_ For

G5 D/F# E

yes we do. For

B5 B5/A G5 D/F# E

those a - bout\_ to rock,

We sa - lute you.

hold bend-

T A B

Ah, sa - lute!

(12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12)



### Guitar solo

Guitar solo

A D/A A G D A D/A A

B B

6 (10) 8 (10)

5 8 5 8 5 8 7 5 7 5 7

Musical score for guitar and bass. The guitar part (top staff) is in D major, featuring a melody with a wavy line indicating a vibrato or sustain. The bass part (bottom staff) is in D major, featuring a bass line with a wavy line indicating a vibrato or sustain. The key signature is one sharp (F#).

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef staff with a key signature of two sharps (F# and C#). The melody is written in a single line, with notes beamed together in groups of five. Above the staff, the letters G, D, A, and D/A are placed, indicating the chords. The second system consists of three staves: a treble staff, an alto staff, and a bass staff. The treble staff continues the melody with notes beamed together in groups of five. The alto and bass staves provide a harmonic accompaniment, with notes beamed together in groups of five. Above the treble staff, the letters B, R, and B are placed, indicating the chords. The score is written in a style typical of early 20th-century musical notation, with a focus on the melody and a simple harmonic accompaniment.

The musical notation for the guitar solo is presented in two systems. The top system features a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody is written in eighth and quarter notes, with chord symbols G, D, A, D/A, and A placed above the staff. The bottom system consists of three staves labeled T (Treble), A (Alto), and B (Bass). The T staff contains fret numbers (13, 12, 10, 13, 13, 10, 13, 12, 12, 14, 12, 12, 14, 13, 15) and chord symbols R, B, B, B, and B. The A and B staves are mostly empty, with some notes in the B staff corresponding to the fret numbers in the T staff. A 'hold bend' instruction is written above the T staff between the first and second measures of the bottom system.

8va

G D A D/A A

B R B B B

(17) 13 10 (15) 13 10 13 (15) 13 (15) 13 (15) 13 15 13 15



G D A D/A A G D

8va-

T 10 12 (13) 12 10 11 10 10 12 (13) 12 8 8 0 7 5 7

A D/A A G D B D/A

We're just a bat-ter-y for hire with a

8va-

with Rhythm figure 4 (2 times)

T 5 7 7 7 20 (22) 20 (22) 20 (22)

A E G5 E B D/A

gui-tar fire, Read-y and aimed at you. Pick up your balls and

A E G5 E

load up your can-non, For a twen-ty-one gun sa-lute. For

B5 G5 D

those a-bout to rock, Fire! We sa-lute

U.B. U.B. U.B.

T 4 4 2 10 (12) 10 (12) 0 (11)

A B5

you. Oh, for those a - bout to rock,

U.B.

T 5 (9)  
A 7 (9)  
B 2

G5 D A B5

We sa - lute you. Those a - bout to rock, Fire!

U.B. U.B. U.B. U.B.

T 8 (12) 8 (12) 7 (11) 5 (9)  
A 10 (12) 10 (12) 9 (11) 7 (9)  
B 2

G5 D A B5

We sa - lute you. Ow!

8va

U.B. U.B. U.B. U.B.

T 10 (15) 10 (15) 14 (19) 12 (17)  
A 10 (15) 10 (15) 14 (19) 12 (17)  
B 2

G5 D

Fire! We sa -

8va

U.B. U.B. U.B. U.B. U.B.

T 10 (16) 10 (16) 10 (15) 10 (15) 10 (15)  
A 10 (16) 10 (16) 10 (15) 10 (15) 10 (15)  
B 2



A B5

- lute \_\_\_\_\_ you. \_\_\_\_\_

8va-----

hold bend-----

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

12 (14) 12 (14) 12 (14) 12 (14) 12 (14) 10 (12) 10 (12) 7 (12) 7 (12) 7 (12)

T A B

G5 D A

8va-----

hold bend-----

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

10 (12) 7 (12) 7 (12) 10 (12) 10 (12) 10 (12) 5 (9) 5 (9)

T A B

B5 G5 D

We sa - lute \_\_\_\_\_ you. Come on, \_\_\_\_\_

8va-----

U.B. U.B. U.B.

10 (12) 10 (12) 10 (12)

T A B



A B5  
 Oh! For those a - bout\_ to rock,  
 8va-  
 U.B. 12 16 (17)  
 hold bend B B  
 G5 D A B5  
 We sa - lute\_ you. For those a - bout\_ to rock,  
 hold bend B B  
 1. G5 D A  
 We sa - lute\_ you. For  
 hold bend hold bend --+ B B B  
 2. A B5  
 \_ you. Shoot! Shoot!  
 3 B B B B B B B 7 10 7 9 7 9 7 9

The musical score is written for guitar and voice. The guitar part includes various techniques such as bends, vibrato, and triplets. The vocal part includes lyrics. The score is divided into two systems, each with a vocal line and a guitar line. The guitar line includes fret numbers and chord symbols. The vocal line includes lyrics.



G5 D A

T A B

B5 G5 D

Shoot! Shoot!

8va-----

T A B

A B5

(vocal ad lib)

8va-----

hold bend

T A B

G5 D A B5

8va-----

hold bend-----

T A B



G5 D A G5 D

We sa - lute you. We sa - lute

8va

3

B 17 (19) B 17 (19) B 17 (19) B 17 (19) 17 14 B 17 (19) B 17 (19) B 17 (19)

T  
A  
B

A G5 D A

you. We sa - lute you.

8va

3

B 22 (24) 22 18 B 22 (24) 22 (24) U.B. 15 17 (19) U.B. 14 16 (18) U.B. 10 12 (14)

T  
A  
B

B5 A5 G5 D/F# E B5

Fire!

T  
A  
B



# AC/DC

**Back In Black.  
Dirty Deeds Done Cheap.  
Flick Of The Switch.  
For Those About To Rock (We Salute You).  
Heatseeker.  
Hell Ain't Such A Bad Place To Be.  
Hells Bells.  
High Voltage.  
Highway To Hell.  
The Jack.  
Let There Be Rock.  
Let's Get It Up.  
Problem Child.  
Rock n' Roll Ain't Noise Pollution.  
Rock n' Roll Damnation.  
Touch Too Much.  
What Do You Do For Money Honey.  
Who Made Who.  
Whole Lotta Rosie.  
You Shook Me All Night Long.**

Order No. AM 76688  
US ISBN 0.8256.2562.3  
UK ISBN 0.7119.1975.5

